

# SOCORRO

## A HISTORIC SURVEY

John P. Conron  
with the assistance of Anthony Alofsin

UNIVERSITY OF NEW MEXICO PRESS  
Albuquerque

## ILLUSTRATION CREDITS

Conron and Lent, Architects,  
Figures: 19, 20

Joseph E. Smith Collection, State Records Center and Archives,  
Figures: 2, 3, 4, 6, 7, 8, 9, 11, 21, 23

Museum of New Mexico,  
Figures: 5, 13, 14, 15

Socorro County Historical Society,  
Figures: 10, 12, 16, 17, 22, 24

State Records Center and Archives,  
Figure: 1

### Library of Congress Cataloging in Publication Data

Conron, John P

Socorro, a historic survey.

Bibliograph: p.

1. Architecture—New Mexico—Socorro—Conservation  
and restoration. 2. Historic buildings—New Mexico—  
Socorro—Conservation and restoration. I. Alofsin,  
Anthony, joint author. II. Title.

NA108.S62C66 363.6'9'0978962 79-56821

ISBN 0-8263-0528-8

©1980 by the University of New Mexico Press. All rights reserved.

Manufactured in the United States of America.

Library of Congress Catalog Card Number 79-56821

International Standard Book Number 0-8263-0528-8

First Edition.



# *Contents*

*Illustrations* vi

*Foreword* vii

- 1 Introduction 1
- 2 Brief Architectural History 6
- 3 The Districts 37
- 4 The Ordinance 57
- 5 Tax Incentives, Financing, Urban Homesteading 73

## *Appendixes*

- A Recommendations 81
- B Historic Districts and Cultural Properties Ordinance 86
- C New Mexico State Register of Cultural Properties Form A's 97
- D Criteria for Evaluating Architectural Changes in Registered Historic Sites 109
- E Guidelines for Rehabilitating Old Buildings 112
- F Contacts for Information 122

*Notes* 123

# *Illustrations*

## **Photographs**

1. Bird's-eye view of Socorro, late 1880s 8
2. Looking northwest from the Masonic Building, 1882-83 8
3. Corpus Christi Parade, ca. 1887 9
4. San Miguel Parade, mid-1880s 10
5. Juan José Baca store and house, 1917 14
6. Looking northwest from the Masonic Building, mid-1880s 16
7. View east on Manzanares Avenue, ca. late 1880s 18
8. Southwest corner of the Plaza, ca. late 1880s 20
9. Structure at Manzanares and California 21
10. Remodeled structure at Manzanares and California 21
11. Looking west up Manzanares Avenue 23
12. View looking west on Manzanares Avenue, 1890s 23
13. North side of McCutcheon Avenue, 1905 25
14. Casa de Flecha, 1905 26
15. County Courthouse, ca. 1907–1910 27
16. A. D. Coon House, between 1884 and 1898 28
17. 110 Sixth Street N. 31
18. Tie-rod construction, detail 33
19. Sedillo House before restoration 35
20. Sedillo House after restoration 36
21. Remains from Plaza fire, 1886 43
22. Park Hotel 44
23. View to the southwest over Kittrel Park 45
24. Capitol Saloon, post-1912 45

## **Maps**

1. Socorro 5
2. San Miguel Church District 11
3. Kittrel Park-Manzanares District and East Abeytia District 12
4. Chihuahua District and Church-McCutcheon District 15
5. Historical Districts 38
6. The Socorro Plaza, 1886 55

# Foreword

This book serves two functions. It provides for the identification of the most historically and architecturally important buildings in Socorro. It also serves as a plan for the protection of these surviving structures that are part of the history of a historic town. Protection and planning for these structures comes through the recommending of a protective city ordinance and a continuing involvement of interested citizens and property owners in planning for future growth while, at the same time, protecting these special reminders of the past. Such planning also includes recommending districts within the city boundaries.

This volume expands upon work done previously. In 1972 the Socorro County Historical Society published Charles Nieman's *Spanish Times and Boom Times: Toward an Architectural History of Socorro, New Mexico*. This was a preliminary survey and, as a result of which, several individual buildings were placed on the State Register of Cultural Properties and recommended for the National Register of Historic Places. But something far more comprehensive was needed, and in 1976 the city of Socorro and the Cultural Properties Review Committee through the Grants-in-Aid Program, National Park Service, provided the necessary matching funds for the survey of which this book is the result. The architectural firm of Conron and Lent of Santa Fe was awarded the contract, and within two years produced this excellent work.

The scope and importance of this book is further enhanced by the use of photographs from the Joseph E. Smith collection. Smith was a commercial photographer between the 1880s and the turn of the century. As a pioneer photographer of the Southwest, he roamed over much of Socorro County recording places and people. Smith's grandson, Edward, granted permission to use those photographs of street scenes of Socorro and, thereby, contributed vitally to the research and beauty of this book. We gratefully acknowledge the use of this important collection.

This book could not have been published without the aid of various agencies and citizens in the private sector. This support repre-

sents the kind of commitment that is essential in order for local historical societies to carry on the work of research and publication. We gratefully acknowledge donations from the following: First State Bank of Socorro; City of Socorro; First National Bank of Socorro; Socorro County Historical Society; Southern Rio Grande Council of Governments through whom the Economic Development Administration provided support. The editorial and production expertise of the University of New Mexico Press is also acknowledged. The Socorro County Historical Society is heartily thankful for all the assistance it received.

John DeWitt McKee

Spencer Wilson

Co-editors

Socorro County Historical Society, Inc.

SOCORRO

# 1

## Introduction

Historians and planners say that the first law of urban dynamics is change. This is true for the smallest community or town as well as for the largest of cities. Although change has been equated with “progress,” the growth all too often results in population dislocation. Following World War II the expansion of family income, rapid population growth, and the vast increase in automobile sales spawned suburban sprawl. Outlying shopping centers sprung up surrounded by parking lots. Center city has too frequently been almost abandoned. The city tax base has been eroding, while the tax-supported services demanded for the central city core have increased. Socorro is no exception to this pattern. Although the population in Socorro has grown relatively slowly from 5,849 in 1970 up to an estimated 6,014 on July 1, 1975, outmigration of retail services from the Kittrel Park area has been all too real.<sup>1</sup> The historic Stapleton Block has been demolished. A commercial structure built on the site of the Ocean-to-Ocean Garage and adjacent movie theater in the early 1960s to house a Safeway grocery store and a fabric shop stands temporarily empty; the Safeway store has moved to the new shopping center on California Street to

the north. Key merchants, however, still remain strongly entrenched in the downtown core. The Gambles store, two major home-owned drug stores, a small grocery store, a dress shop, beauty salon, dance studio, banks, offices, and the Capitol Bar are among those retail and service establishments located around Kittrel Park and along Manzanares Avenue. Further, the Val Verde Hotel has been purchased and is being restored and revitalized; four shops have already opened in the building and a restaurant is planned. The U.S. Post Office is moving into the empty Safeway store building facing the Park. A vigorous sense of community exists in Socorro; the desire to improve, restore, and revitalize the commercial area is strong among shop and property owners.

This report addresses only one aspect of the process of revitalization, albeit a major economic, social, and visual one. This project was designed to

- (1) recommend the boundaries of an Historic District,
- (2) prepare nominations of the Historic District and individual properties within the District to the State Register of Cultural Properties, (3) assist in the preparation of a nomination of the District to the National Register of Historic Places at the request of the State Historic Preservation Officer and the Governor's Cultural Properties Review Committee, (4) prepare a draft of an Historic District Ordinance, and (5) prepare a planning document suitable for publication which will set forth overall objectives and plans for preservation, restoration and renovation within the Historic District.

All of old Socorro has been surveyed and scrutinized. From the initial intent of a single Historic District around Kittrel Park, which would include San Miguel Church and part of Manzanares Avenue, has developed a much broader concept of historic Socorro. Kittrel Park itself was outside the scope of our contract; a redesign is presently under contract to a landscape architect. Its revitalization, based upon the several historic photographs and designed to accommodate contemplated public uses, will be a strong impetus toward increased daily use of the old city core.

The history of Socorro is one of sequential transformation

of a New Mexico town, beginning in the early nineteenth century and extending through the early twentieth century. Resettled in about 1816, following more than a century of desertion after the Pueblo Rebellion of 1680, it quickly became a center of ranching. The establishment of Fort Craig by the U.S. Cavalry in 1854 brought business to Socorro until its abandonment in 1885. In 1867, silver mining began on a limited scale west of town. With the cessation of Indian hostilities and the coming of the railroad in the 1880s, mining was developed, a smelter was built and Socorro boomed. The city peaked in the mid-1890s, with a population of 5,000 and while a long decline followed, it was not totally void of activity.

Socorro, like many other early New Mexico towns, provided homes for the prominent Spanish and Anglo landholders and politicians of the time. The more we explored the history of its buildings, the more we discovered its colorful historic personalities. Although numerous examples of nineteenth-century structures are relatively intact, we found that the major significance of Socorro's architectural heritage rests not as much in the purity of its individual historic structures as in their representation of stylistic adaptations throughout the nineteenth and early twentieth centuries and their groupings as neighborhoods. In effect, several historic structures, like the town itself, are noteworthy not so much for what they are now as for the processes by which they have attained their present appearances.

From the earliest Indian Pueblo and Spanish times through the Anglo influence of the Territorial period, and then through the wild exuberance of the mining boom years to the present, the architecture of Socorro has continually evolved. Located throughout the commercial and older residential areas of the city are dozens of simple, but locally and environmentally significant structures. The range of architecture encompasses the stately home (Juan Nepomuceno Garcia House, *La Casa de Flecha*, Bursum House), the simple adobe (Andy R. Sanchez House on San Miguel Street), the unique *emborregado* plastering (Lupe Torres House on Bernard Street), the Victorian period Pattern Book house (407 California N. and 110 Sixth N.), the Victorian period commercial (Knights of Pythias Hall), and a fine hotel (the Val Verde). These stores and homes, fifty-five in all, have



been documented and recorded on New Mexico Cultural Properties Committee Form A's; all have been listed on the National Register of Historic Places nomination form. This report will recommend in place of a single Historic District five enclaves of historic merit. Each of the five recommended Districts, although close or adjacent to one another, has its own character and urban form. The late nineteenth-century anglo merchants and ranchers established a pocket of "eastern" architecture facing Church and McCutcheon Streets. In marked contrast is the older Spanish/Mexican heritage of adobe walls and interior *placitas*, which surrounded old Socorro Plaza; it is still very evident in the J. J. Baca and Garcia houses, which face the remnants of the old Plaza.

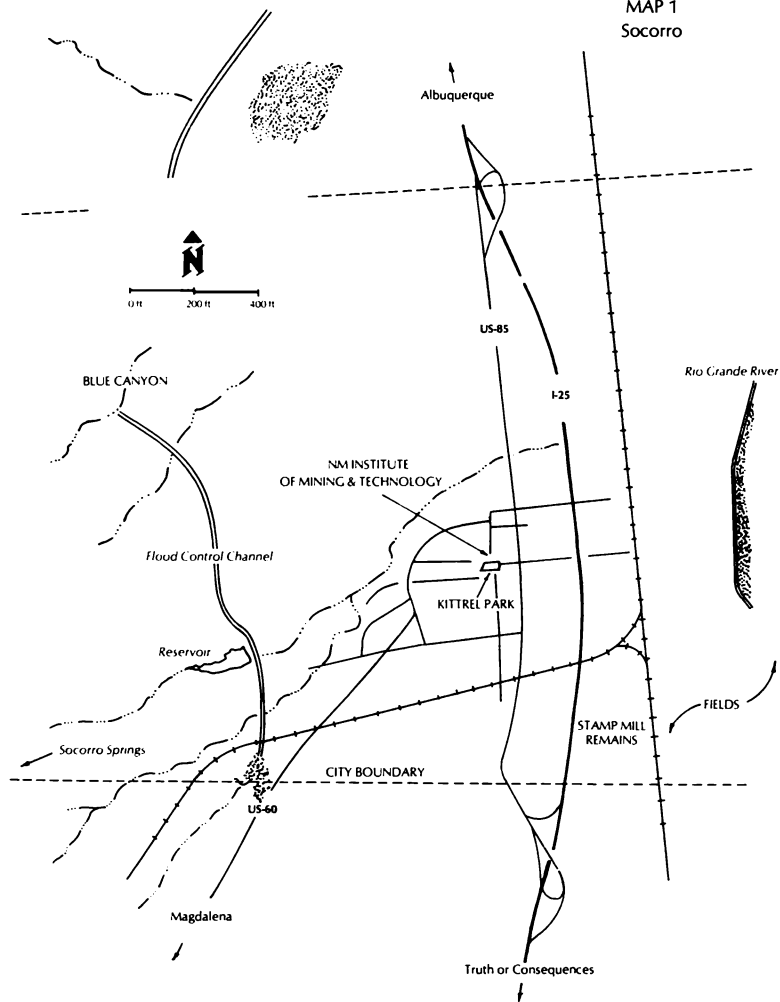
Four elements are generally necessary for the preservation of buildings of historic interest:

- 1) something worth preserving;
- 2) an active, informed, and interested body of citizens acquainted with sources of local history and anxious to preserve it;
- 3) a public body willing to translate private enthusiasm into public action;
- 4) enabling legislation permitting the administration of the historic properties and districts.<sup>2</sup>

The second point is crucial, for we must rely on the enthusiasm of the citizens of Socorro to preserve their historic legacy. This report presents a draft ordinance delineating the five Historic Districts and a surrounding Architectural Review Area. It is through the enactment of a suitable ordinance, the adoption of appropriate guidelines, and the establishment of a review board composed of concerned and knowledgeable citizens that the city and its citizens can prevent the further erosion of Socorro's historic patrimony and encourage the development and construction of harmonious new commercial and residential buildings.

Conron and Lent have received outstanding cooperation from the citizens of Socorro throughout the entire process of preparing this report. We have interviewed many, talked with more; we sincerely and deeply thank you all.

MAP 1  
Socorro



# 2

## Brief Architectural History

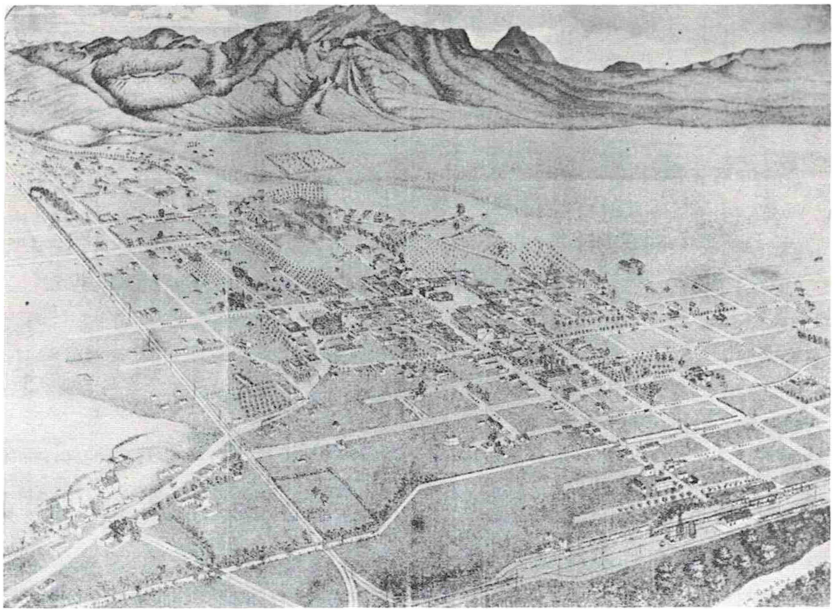
Socorro is a city whose history represents a succession of social, economic, and architectural changes over a period of several centuries. The Spanish explorer Antonio de Espejo in 1583 reconnoitered the Piro Indian pueblo of Pilabó near the present site of the city, and these Indians gave food to colonists of the Oñate expedition in 1598. In appreciation of the Indians' assistance, the Spaniards called the mission Nuestra Señora del Socorro de Pilabó (Our Lady of Succor of Pilabó). The Spanish mission was built in 1626, but the development of the Spanish colony at the site of the pueblo was terminated when a number of the Piros and the Spanish fled south following the Pueblo uprising of 1680. The mission was abandoned and looted.

Although Don Diego de Vargas reconquered New Mexico in 1693, Socorro was not reinhabited. The Piros remained south across the Rio Grande and formed a new pueblo called Socorro del Sur near what is now El Paso, Texas. Continually threatened by raiding Apaches, the area of the earlier mission proved too hostile for the Spanish to re-colonize. Additionally, at this time the main route north towards Santa Fe was on the east side of the Rio Grande; the mission had been on the west side.<sup>1</sup>

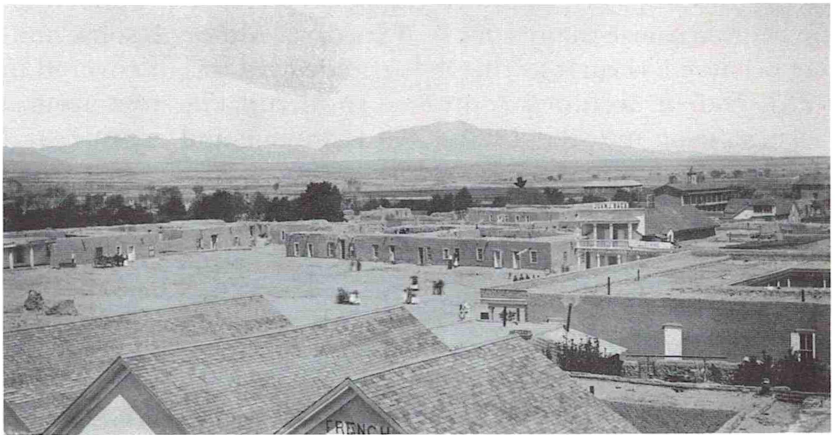
In effect, the site was abandoned for 135 years until about 1816 when a small group of Spaniards made an attempt to resettle Socorro. Soon thereafter buildings of thick adobe walls with flat roofs supported by log beams (*vigas*) appeared. Because of the need for protection from Indians, window openings were small and few and doors were short and stout. A request for a land grant was made at Belen in November 1817 by Xavier Garcia and Anselmo Tafoya, representing seventy families. The structures erected by these families mark the earliest and least known and preserved period of architecture in Socorro.<sup>2</sup>

From the time of the resettlement to the 1870s, Socorro grew slowly, developing along traditional Spanish lines. Its development was hindered principally by the raiding Indians, mostly Apache but later also Navajo. A county of Socorro was created in 1852 by the New Mexico Territorial Legislature; it extended south to Ojo del Muerto in the Jornada del Muerto, and west to the Arizona line, with Socorro as the county seat.<sup>3</sup> Fort Craig was established in 1854 in order, along with other forts in the Territory, to subdue the Indians.<sup>4</sup> This was accomplished to a degree, and Fort Craig was abandoned in 1885. But the advent of the Civil War, which absorbed the attention of the Union Army, gave the Indians the renewed opportunities to antagonize the residents of Socorro. Although some mining occurred as early as the 1840s, and silver was discovered in 1867, Indian hostilities continued to disrupt the area around Socorro even into the 1870s.<sup>5</sup> An economic and architectural lethargy characterized Socorro at this time.

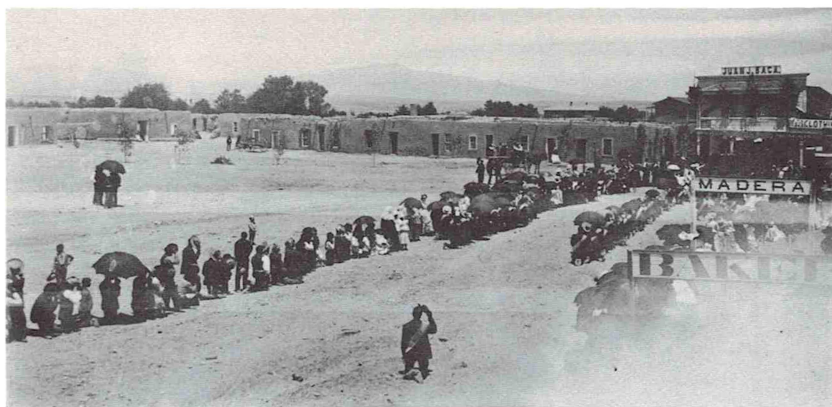
Historic photographs from the early 1880s show the area of resettled Socorro as it had evolved since 1816 (Figures 1, 2, 3). The focus of village life, not only in Socorro but throughout colonial New Mexico, was the church. Stories persist, that the present Church of San Miguel (Map 2, site 15) was built on the ruins of the early mission and that Governor Manuel Armijo, last governor of the Mexican period, is buried beneath its floor. Archeological examinations have not completely confirmed these stories, but there are indications that the Church is sitting on and surrounded by the remains of an extensive pueblo.<sup>6</sup> The first book of records for baptisms, burials, and marriages dates from 1821, which is the year the Church was completed. The



*Fig. 1 Bird's-eye view of Socorro, ca. late 1880s. Here is Socorro at the peak of the boom; a train heads west to Magdalena to pick up ore; the stamp mill is operating; a train sits puffing at the depot; and a number of historic properties, still standing today, are visible.*



*Fig. 2 Looking northwest from the Masonic Building, 1882–83. The basic shape of the old Socorro Plaza is apparent here. Flat roofed buildings predominate. Arrow indicates the Delfine Zimmerly House, which would soon have a pitched roof added.*



*Fig. 3 Corpus Christi Parade, ca. 1887. Celebrants, many of whom are on their knees, proceed through the old Plaza down Bernard St. (possibly known as Church Street at that time) towards San Miguel Church.*

adobe structure of modified cruciform plan is typical of early nineteenth century New Mexican churches. A transverse clere-story lighted the high altar until addition of a pitched roof in a major renovation of 1906–7. By removal of a recent ceiling over the altar during the restoration work of 1972–73 the clere-story is again revealed, though now lighted artificially. The original roof *vigas* and corbels have been exposed; fragments of gesso and *tempura* paint were found on the altar screen and choir loft supports that date from the early years of the church.<sup>7</sup>

In many New Mexico villages, the church occupies the highest available ground and fronted onto a plaza, around which the community was built. Apparently the Church of San Miguel in Socorro did not follow this layout. For reasons yet unclear, the plaza sits some distance from the Church, and the homes of the villagers extended south, southeast, and west.

These early structures built near the Church represent the traditional, Pueblo/Spanish New Mexico architecture (Figure 4). They had thick walls of adobe; the word *adobe* is from Arabic and means sun dried brick. Their earth roofs were flat, and they had exposed *vigas* (beams), whose ends occasionally protruded through the walls, with *latias* (whole or split tree branches) laid between the *vigas* in horizontal or herringbone patterns, and small windows and door openings set deeply in the walls in asymmetrical arrangements without wood trim. These buildings were an adaptation to the lack of milled lumber, and the



*Fig. 4 The San Miguel Parade (mid-1880s) is proceeding down Bernard Street towards San Miguel Church. The San Miguel celebration in Socorro coincided with Fiesta in Socorro, an annual festival occurring in many New Mexico towns. This typical streetscape demonstrates the nonaligned arrangement of buildings.*

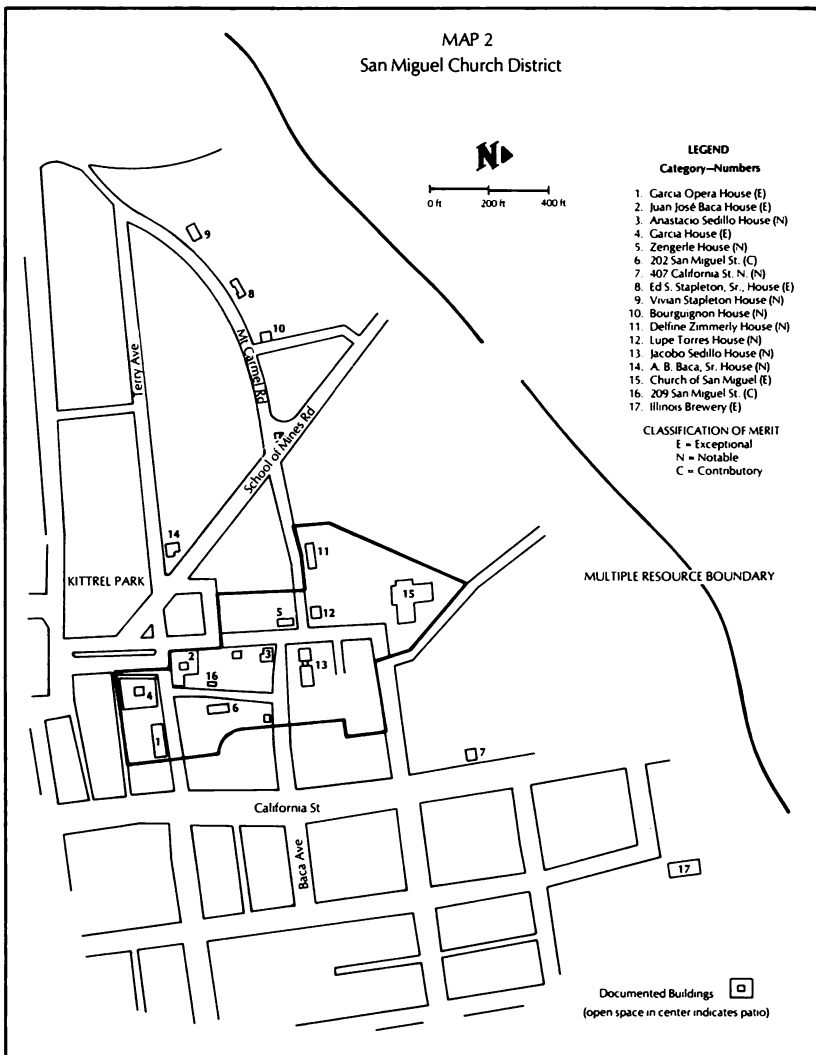
paucity of glass—though sheets of selenite were occasionally used in colonial structures. Security was important in a shelter, and for this reason also minimal openings were needed. *Canales*, protruding through the roof parapet, were used as rain spouts. And sometimes a covered walkway, called a *portal*, was constructed on an exterior facade or along the interior walls of a *placita*.

The early Spanish adobe dwellings of this period assumed one of two characteristic floor plans. One plan, as represented by the Delfine Zimmerly House (Map 2, site 11) and the Andy Sanchez House at 202 San Miguel Street (Map 2, site 6), is a process of accretion where one room after another was added as needed. This linear succession of rooms was built without hallways; passage was created by cutting entryways through the walls. The farthest room was entered either by walking through all the preceding rooms or by entering through an exterior doorway. Often these houses developed in linear fashion, but they could also take a turn and create an L shape. Such a configuration evolved into the second basic type of early Spanish building plan, the construction of rooms around an interior *placita* or courtyard.

The Juan Nepumoceno Garcia House (Map 2, Site 4) ex-



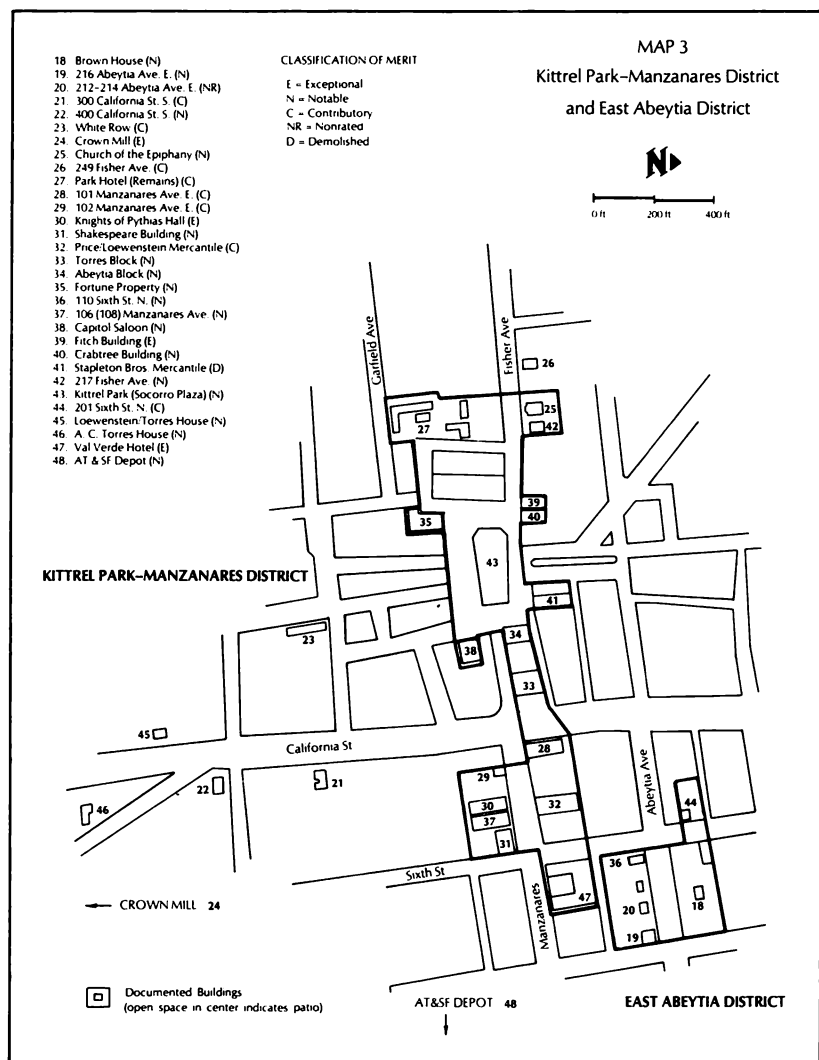
MAP 2  
San Miguel Church District



emplifies the placita plan, as does 300 California Street S. (Map 3, Site 21). The succession of adobe rooms, constructed with the same detail as those built in linear fashion, would form an enclosing square, which provided room for stock, fruit trees, privacy, and most importantly, protection. These early structures often contained their own wells; in case of Indian attack, the residents could not be deprived of water. The Garcia House (Map 2, site 4) had an interior well as did the Zengerle House (Map 2, site 5), according to Anastacio Sedillo, a neighbor.

This traditional style of building, which utilized simple adobe





construction, with flat roofs, continued to be built even after new architectural forms were introduced into Socorro. As is usually true in all successions of architectural styles, traditional ones continued to be built along with the newer styles.

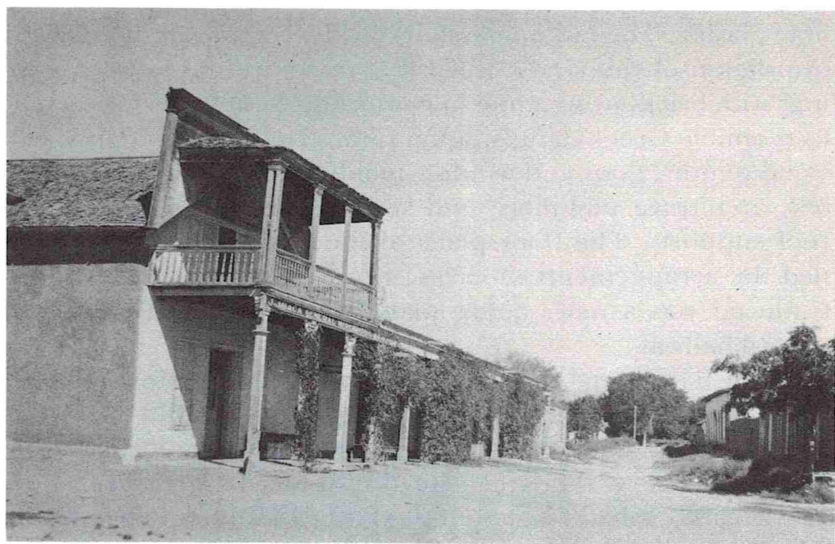
While the actual Territorial period in New Mexico began in 1846 with Gen. Stephen Kearny's expropriation of *Nuevo México*, its architectural influence in Socorro was gradual and modest up through the 1870s. Increased trade over the Santa Fe Trail, though, resulted in a variety of building material becoming available, including milled lumber, paint, glass, and

lime plaster. The building details of the Territorial style were a translation of the Greek Revival style, expressed as brick copings with bricks protruding in rowlock fashion (ends facing out) to resemble Greek dentils, square porch or *portal* columns with wood plinths, door and window moldings with pedimented lintels, architrave moldings, and squared beams for porch and roof supports. The floor plans of the Territorial style continued the arrangements of earlier adobe structures, but also introduced was a new square plan symmetrically divided by a central hallway.

The Territorial style was introduced in New Mexico by the U.S. Army in the construction of their forts and by newly arrived easterners, who were familiar with the Greek Revival style. The influence of the Greek Revival, though it arrived in New Mexico after it had peaked in the East, continued to be used in its indigenous form for the rest of the century. It is still popular as the Territorial Revival style.

In the early Spanish/Mexican period, commercial stores were not separate entities. Business was conducted in a room of the house; eventually, some of these rooms became stores. The Juan José Baca store and residence (Map 2, site 2), the principal example of this development, has an elaborate overhanging balcony. In the late nineteenth century, it also had a wood false front, (Figure 5). This tradition was continued in the Chihuahua Historic District, where the Alvarez-Briggs House (Map 4, site 55) and 605 Nicholas (Map 4, site 56) though built in the late 1880s, had rooms utilized as stores. Also, facing Kittrel Park (Map 3, site 43) is the Fortune Property (Map 3, site 35), which contains rooms that were used as the post office and a general store.

The overall arrangement of buildings in the traditional New Mexican village was organic; that is, the square and rectangular buildings were erected without regard to a grid street pattern. Although the structures ringed the plaza, their random placement and emanation from the plaza is medieval in origin. These early village layouts in New Mexico provide a strong and distinctive streetscape, one that should be respected in future building patterns. In the latter part of the nineteenth century and under Anglo influence, the town of Socorro grew toward the south and southeast in the direction of the railroad

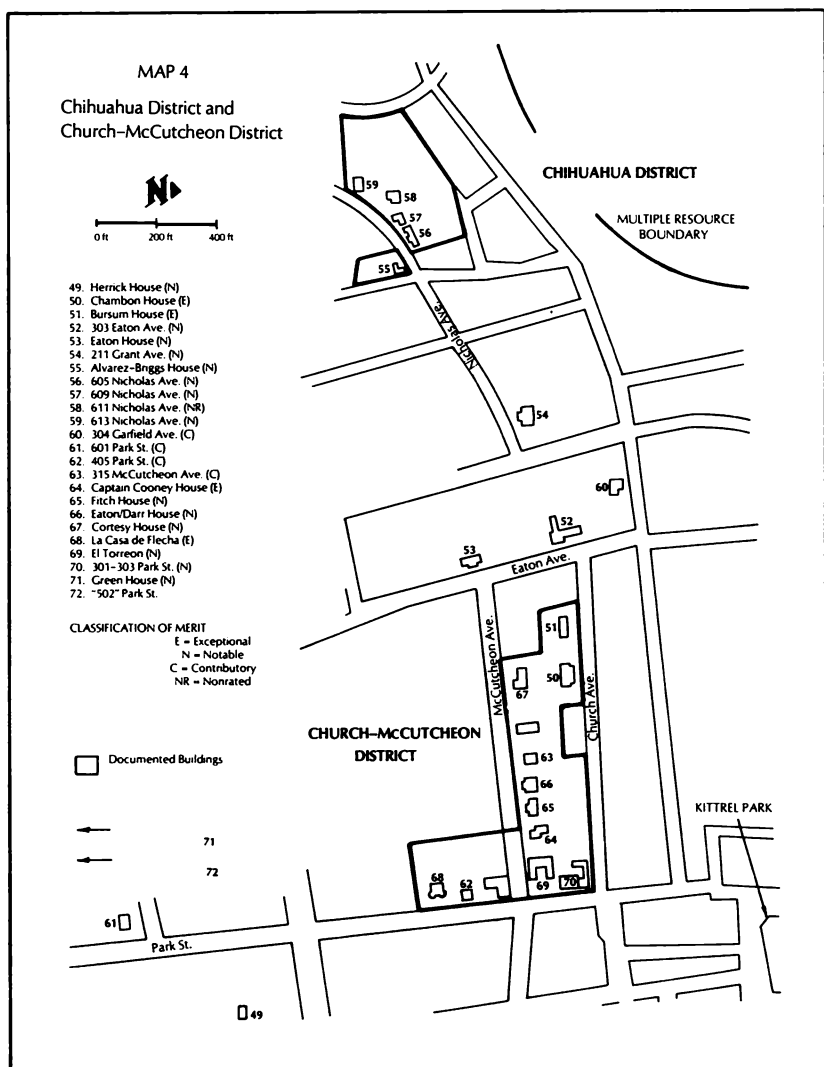


*Fig. 5 Juan José Baca store and house, ca. 1917. Today the basic structure is still intact though in need of maintenance. The lack of visible activity and sleepy feeling of this photograph attest to the decline Socorro experienced for the first three decades of the twentieth century.*

depot. A gridiron pattern of streets was laid out, and more attention was given to defining streets by name and number.

The new Territorial influence in Socorro can principally be seen in certain alterations to pre-existing traditional structures, as exemplified by the western facade of the Garcia House (Map 2, site 4). The *portal*, the traditional covered walkway with roof supported by round columns of de-barked tree trunk sections and *zapatas* (corbels, literally *shoes*), has been constructed with the square, chambered posts and moldings in the Territorial style. A brick coping, distantly related to the Greek Revival cornice, sits on the adobe parapet above the *portal*. The J. J. Baca House and Store (Map 2, site 2) also has Territorial stylistic elements as well as later additions of elaborate Victorian era decorative details in its gingerbread brackets. The windows of both structures—larger and closer to the facade surface than in traditional structures—have Territorial detailing. The doorways are larger, have side lights, and assume more importance.

Another Territorial influence is the introduction of pitched roofs. The Delfine Zimmerly House (Map 2, site 11) shows the



transition from flat roof to pitched, as revealed in a pair of historic photographs taken shortly after each other. (see Figures 2 and 6). In Figure 2, the dwelling has a flat roof, while in the later photograph a pitched roof has been added—a forerunner of alterations to come to other structures. A similar pair of historic photographs shows the same transformation of the long series of adobe rooms, now called the White Row, at 300-306 Center Street (Map 3, site 23). From a flat roofed structure in one photograph, it is transformed, possibly by the following winter, into a pitched roof structure.



*Fig. 6 Looking northwest from the top of the Masonic Building (Abeytia Block), ca. mid-1880s. Arrow indicates Delfine Zimmerly House (11) which has been altered by the addition of a pitched roof. Flat roofs still predominate probably in the area of resettlement around San Miguel Church. The Pueblo/ Spanish floor plan utilizing placitas, enclosed courtyards, is apparent in the Garcia House, center of photograph, as well as in a number of other dwellings.*

Much of our research utilized the Sanborn Fire Insurance maps, dating from 1886, and these maps indicated in their key symbols certain roofs to be “tin” or “slate.” Although we have no evidence of the use of slate, tin was a common roofing material. In a very informative book, *19th Century Tin Roofing and its Use at Hyde Park*, author Diana S. Waite says:

While reference is commonly made to “tin” roofing, such roofs are actually covered with sheets of tin-plate or terneplate. In the early days of the tin-plate industry, iron sheets were coated with tin, while later in the nineteenth century, tin-plates were used as a roofing material but were gradually replaced by terneplate,

an iron or steel sheet coated with an alloy of lead and tin.<sup>8</sup>

These materials were imported from England until the establishment of the domestic tinplate industry in 1892.<sup>9</sup> After their application to the roof, tinplate was painted.<sup>10</sup>

The Territorial tin roofs, then, were probably tin-plate or terneplate, either with standing seams or soldered joints. Later, corrugated metal roofs were used and, of course, wood shingles were also employed as a roofing material.

The traditional flat earth roofs often leaked—as do their contemporary equivalents—and they were fixed by adding more dirt to the roof. Adding more dirt, though, often resulted in the weight of the *vigas* becoming enormous, contributing to occasions of structural failure. A continual problem with earth roofs was that dust sifted down through the *latias*. To reduce this seepage and to hide “old fashioned” *vigas*, Anglo traders in an effort to cope with problems associated with earth roofs introduced the use of cotton muslin, *mante de techo*, which was attached to the bottoms of the *vigas* and painted with a flour and water mixture.<sup>11</sup> Later settlers introduced pitched roofs, which leaked less. The change was more than an aesthetic advance; it was a practical innovation as well.

Many pitched roofs were gabled and even had gablets and dormer windows, which became a basic element of the architectural catalogue of Socorro’s styles. Dormers and gables evolved with tremendous variety and yet created a consistent stylistic element.

Another innovative use of metal construction materials during the Territorial period was the advent of metal cornices and metal facing. The Sanborn Fire Insurance maps indicate “metal cornices” on many buildings; quite possibly, however, and considering the nature of many of these structures, these cornices may have been simple metal parapets. The Sanborn investigators perhaps found them noteworthy for their presumed qualities of fire protection. Galvanized cast iron (iron coated with zinc) may have been used in conjunction with pressed sheet metal, particularly on the cornice of the Rio Grande Supply (Map 3, site 28; also Figure 7). These cornices and metal facing materials were available by order from catalogues.



*Fig. 7 View east on Manzanares Avenue ca. late 1880s. The elaborate cornice of the Rio Grande Supply (28) is visible at left. Farther down the street on the same side is the Price/Loewenstein Mercantile (32) with a shed-roofed porch. The Knights of Pythias still retains its fancy parapet (30).*

Territorial influences, however, were not prominent until the eventful year of 1880, when the Atchison, Topeka and Santa Fe Railway arrived in Socorro. Along with the cessation of Indian hostilities and the coming of the railroad, there began a boom period in Socorro. The railroad facilitated exploitation of the wealth of minerals around Socorro and exportation of cattle and sheep. It also enabled the importation of people and goods, whose like and numbers had never previously been witnessed by residents of Socorro. In 1882 the city was incorporated; a branch spur of the railroad was built to Magdalena west of Socorro. Gustave Billing built a smelter to refine the ores shipped in by the railroad, and the city embarked on a tremendous flurry of construction of buildings of surprisingly fine commercial and domestic architecture.

The railroad allowed a variety of architectural styles and materials to be imported *en masse*. Thus, Victorian period styles—Italianate, Bracketed, Queen Anne—were all used simultaneously despite the fact that they had more or less succeeded one another in popularity in the eastern United States.

The purchase of milled lumber, prefabricated architectural



elements, plus a variety of other building materials, all made possible by the sudden prosperity of the town and the influence of several Victorian era styles, transformed the pre-existing Pueblo/Spanish style village. The Anastacio Sedillo house (Map 2, site 3) had a pitched roof added, and elaborate curved, scroll-cut brackets were placed on its portal. The J. J. Baca House (Map 2, site 2) was similarly changed. The Zengerle House (Map 2, site 5) had its facade covered in brick, which was then painted; its rear porch was a most unusual addition constructed of milled lumber and scroll-cut pickets. Porches and *portales* were elaborated with gingerbread detailing as seen at 216 Abeytia Street (Map 3, site 19) and 201 Sixth Street (Map 3, site 44). These extant porches represent a principal element of Socorro's architectural heritage. The house at 303 Eaton Ave. (Map 4, site 52) has an exceptionally well-maintained porch as well as a simplified, unique "roof cresting," reminiscent of ones frequently used in the high Victorian period.

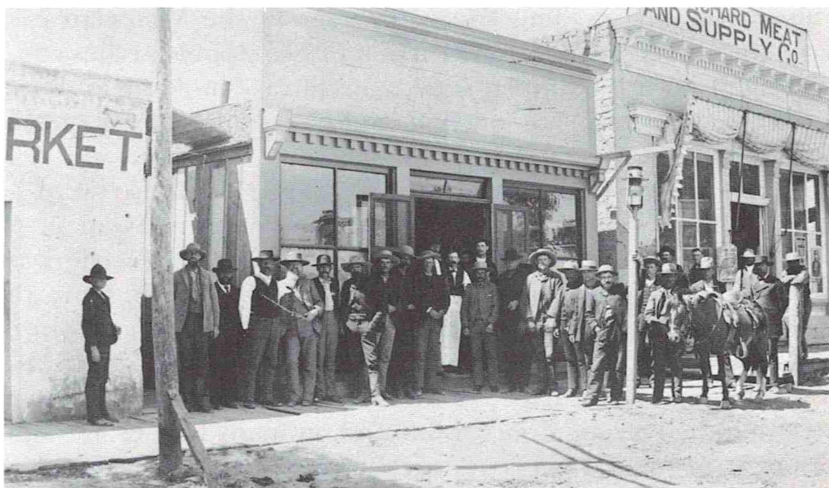
The front facade of the Vivian Stapleton House (Map 2, site 9) has chamfered posts on its veranda and frilly Queen Anne detailing, simplified brackets, wood lintels, trim, and architrave moldings. The front door shows the Victorian era influence in its paneled construction of two double arches containing glass. It is trimmed with an architrave molding and has a transom at its top. The pitched roof of the structure is metal, probably terneplate, with standing seams.

The details of the Edward S. Stapleton, Sr., House (Map 2, site 9) make it one of the most charming homes in Socorro. A small bay constructed in a simplified Queen Anne style was added to each termination of this U-shaped structure. Beneath its eaves are arched, louvered vents, ones similar to vents often found in Socorro and which provide a distinct link to other historic dwellings in Socorro. Another common detail is the Eastlake style spindled screen doors still found on many houses, though often in need of repair. A further continuity was created—though probably not deliberately—by the repeated painting of wood trim with a light green paint; the remaining areas of the facade were either mud, brick, or, later, stucco. This color scheme using green gave cohesion and visual unity to a variety of structures. The light green, still found though now faded in various places, has in effect become traditional in Socorro.

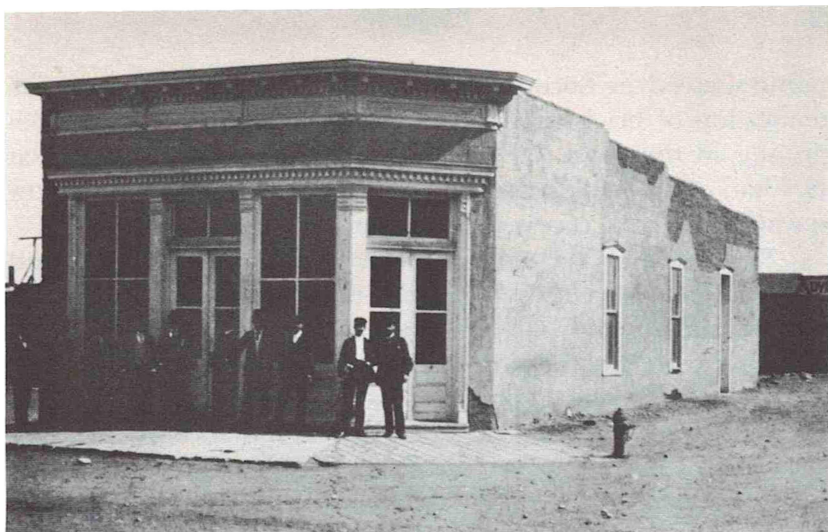


In addition to the Territorial alterations of pre-existing Pueblo/Spanish period dwellings, adobe structures can and often did go through several transformations of style. Older adobe structures might be faced with wood, possibly in whole or in part ordered from a catalogue of precut parts. The corner store of the Fortune Property (Map 3, site 35; also see Figure 8) had such a facade. Later, possibly with a desire to be more stylish or with more financial resources, the wood facade might be removed and the adobe covered with brick. At times adobe was plastered and painted to resemble limestone or brick. One adobe structure, formerly at the southeast corner of Manzanares Avenue and California Street was fronted with an elaborate wood facade while being used as a bar. When it functioned as a bank, its facade was remodeled in the commercial brick style of Manzanares Avenue with arched windows and brick (see Figures 9 and 10).

With the availability of bricks—either brought in by rail or



*Fig. 8 Southwest corner of the Plaza, ca. late 1880s. Apparently all of the imbibers from the saloon situated between two meat markets have poured onto the street to have their picture taken. The Blanchard Meat and Supply Co. is part of the Fortune Property (35) and seen here with wood front (over adobe bricks).*



*Fig. 9 Structure at southeast corner of Manzanares Avenue and California Street, no date. The front facade is wood details over adobe bricks. The side facade, deteriorating, is plaster over adobe painted to resemble limestone.*



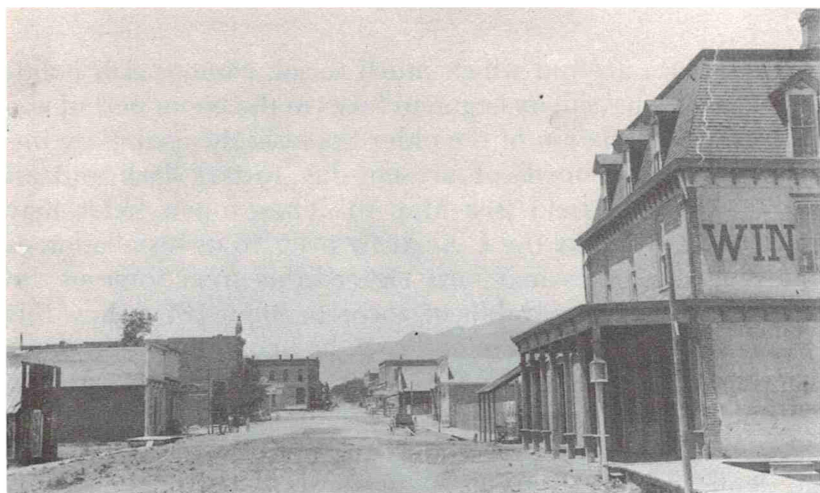
*Fig. 10 Structure at southeast corner of Manzanares Avenue and California Street, no date. In the remodeling, the wood front has been removed and the entire structure covered with a brick facade. Such transformations occurred frequently in Socorro.*

manufactured in Socorro at the Fire Clay Works—an entire generation of brick commercial buildings was constructed beginning in the early 1890s. Historic photographs reveal that they had corbel tables, arched windows that were often narrow in width and long, recessed panels, and dentillated coping.

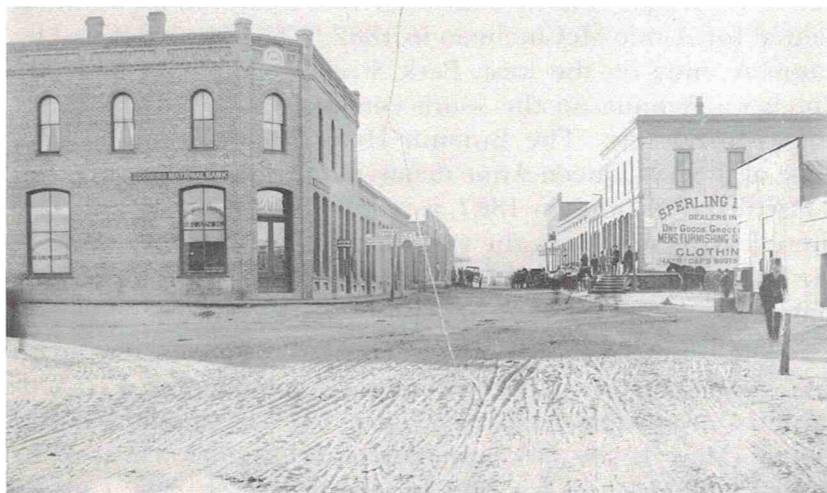
By 1886 both sides of the block between Kittrel Park and Case/California streets were lined with one-and-two story buildings occupied by four saloons, restaurant, harness shop, jewelry store, bank, barber shop, and grocery and drug stores. Farther to the east were more shops and saloons. The impressive two-story, mansard roofed Windsor Hotel dominated the avenue (see Figure 11). Destroyed by fire in 1905, the brick-fronted hotel occupied part of the site now occupied by the Socorro Electric Co-Operative. Several brick buildings had well-proportioned facades and handsome arched window, creating a streetscape whose style would be envied today (see Figure 12).

The extant structures of this commercial brick style include the Abeytia Block of solid brick (Map 3, site 34), the Torres Block, with brick over adobe (Map 3, site 33), both now altered, and the structure at 106 Manzanares Avenue (Map 3, site 37) adjoining the Knights of Pythias Hall, which still has its arched windows and recessed panels typical of the commercial style along Manzanares Avenue. Across the street, the brick facade of the Price/Loewenstein Mercantile (Map 3, site 32), now remodeled practically beyond recognition, had a similar paneled brick treatment, a stylish brick corbel table, as well as large store windows indicative of the style in store fronts. The Capitol Saloon (Map 3, site 38), facing on Kittrel Park, was constructed with brick coping. The construction of large store windows was made possible by the availability of new materials, including cast iron columns and lintels.

Other commercial structures had wood facades typical of the Victorian-era influence found in boom towns throughout the West: wood cornices, brackets, raised paneled-pilasters, and jigsaw work. In addition to the corner store of the Fortune Property (Map 3, site 35), the building at 102 Manzanares Avenue E. (Map 3, site 29) had such a facade. The three, pitched roof structures that were to become the Stapleton Brothers Mercantile (Map 3, site 41) exemplified the “wild west” style in combination with Territorial details in its *portal* and possibly in the treatment of its windows and doors.



*Fig. 11 Looking west up Manzanares Avenue, no date. The Windsor Hotel is at the right; its eastern facade is plastered and painted to resemble limestone. A pair of wood-fronted structures were to become the Shakespeare Building (31). Also visible is the Knights of Pythias Hall with its free-standing parapet (30). The two-story Sperling Mercantile, across the street, is still standing.*



*Fig. 12 View looking west up Manzanares Avenue, between 1886 and 1898. The brick facades created an obvious architectural integrity along this central commercial block in Socorro.*

The plaza around which much social, commercial, political, and religious activity began to focus in the boom period was possibly a combination of the older Spanish/Mexican plaza immediately to the north of present-day Kittrel Park and an expanse of open field (see Map 6). These open fields may have been utilized by the U.S. Army prior to its installation at Fort Craig, and they may have cleared this area. Some of the earliest historic photographs of Socorro, about 1879, show this large open expanse unplanted; with the boom, however, more attention was given to the area. A park was created with the planting of trees, erection of a bandstand, and placement of a picket fence around its perimeter. Dr. L. E. Kittrel, postmaster and dentist, did much to maintain the park toward the end of the nineteenth century. He was rewarded for his civic caring by burial in the park in 1916, and his name became associated with the park.<sup>12</sup>

Nearby Kittrel Park at 219 Fisher Avenue, was constructed the Church of the Epiphany (Map 3, site 25). It is a simple structure made of adobe, and it is the principal example of the Neo-Gothic style in Socorro.

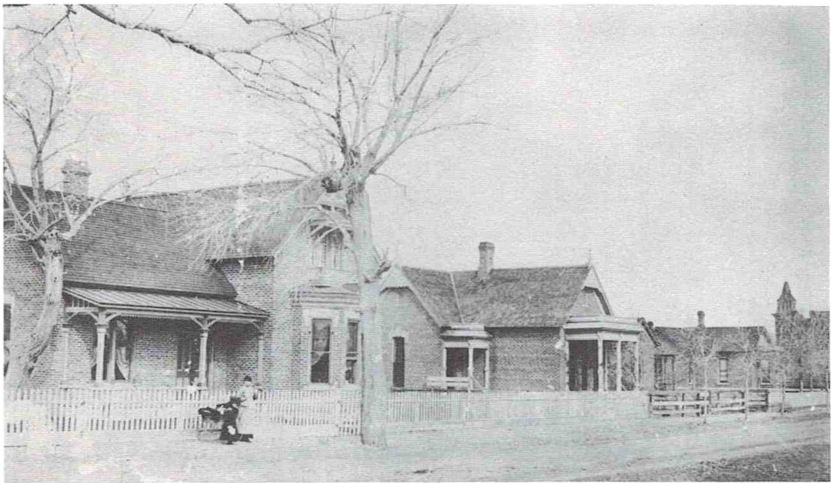
A number of buildings were constructed entirely from Victorian period architectural conceptions. From the 1880s on, the well-to-do Anglo citizens built their fine homes in an addition platted for Annie McCutcheon in 1882.<sup>13</sup> The block defined by Eaton Avenue on the west, Park Street on the east, and McCutcheon Avenue on the south contained some of the finest homes in Socorro. The Bursum House (Map 4, site 51) has some of the best Queen Anne details in the state of New Mexico. Constructed of brick in 1887, it is still preserved relatively unaltered. Its neighbor to the east, the Chambon House (Map 4, site 50), while not as elaborate on the exterior, contains exemplary interior Queen Anne details.

The series of brick cottages constructed along the north side of McCutcheon Avenue contains combinations of Italianate and Queen Anne details (see Figure 13). The Captain Cooney House (Map 4, site 64) best retains its original features: its arched windows and bay and its wooden porch. The Courtesy House (Map 2, site 14) has had minor alterations while the Eaton/Darr House (Map 4, site 66) has unfortunately undergone major alterations to its facades. The Fitch House (Map 4,



site 65), although painted, retains much of its detail and is unique for its neo-classic columns, which became popular toward the end of the century in the World's Fair Classic style popularized at the Chicago World's Fair in 1893.

The brick continuity on McCutcheon Avenue was further established by the John Ellsworth Griffith House. Griffith, a prominent lawyer, was born in Ohio on October 24, 1864. He came to Socorro in June of 1898 and was appointed Clerk of the District Court of the Fifth District; he was also a leader of several of the lodges and fraternal organizations in Socorro. His house, as seen in a historic photograph dating from about 1905 (see Figure 13) continued the row of handsome brick cottages, which had started with the Capt. Cooney residence, former home of the Noake family from El Paso, Texas. The Griffith residence was a large house, L-shaped in plan with bay windows facing McCutcheon Avenue and a front porch with metal shed roof. Sometime shortly after 1913 the house caught fire. At that time when a fire occurred, all the water lines in

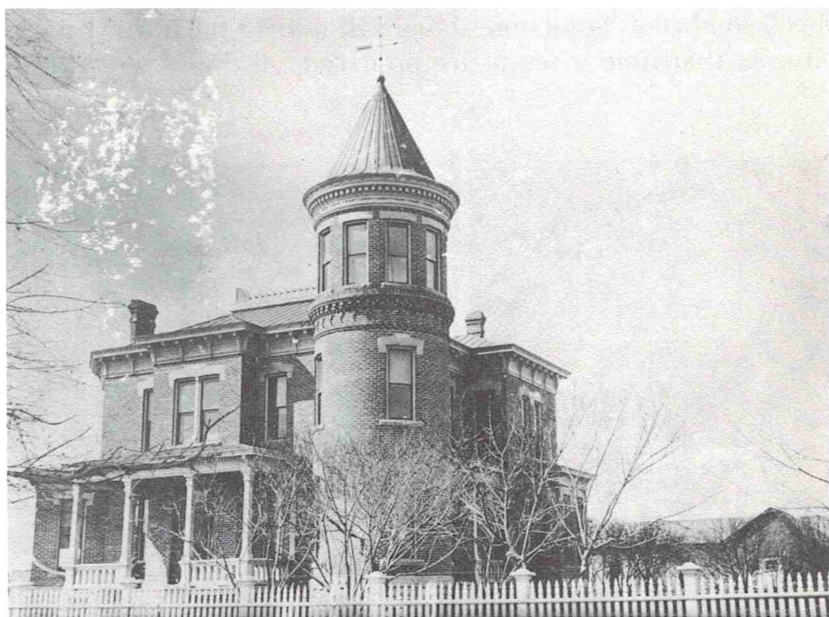


*Fig. 13 North side of McCutcheon Avenue, ca. 1905. This row of brick cottages provides an exemplary visual integrity. At the far right in the background is the tower of the county courthouse constructed in 1884. From right to left we see the Capt. Cooney House (64), the Fitch House (65), the Eaton/Darr House (66), and the house of W. E. Griffith.*

the city would be turned off to shunt the pressure to the line closest to the fire. Inadvertantly, the wrong pipes were shut off. When the firemen arrived, no water was available at the hydrant, and the house burnt to the ground. Griffith refused to pay a city water bill from that day onward.

The brick Abeytia y Armijo House on Park Street (Map 4, site 68), is known as the *Casa de Flecha*, or House of the Arrow, because of the arrow-shaped weathervane atop its turret. Located within the Church/McCutcheon Historic District, it is an outstanding example of Queen Anne style architecture (see Figure 14).

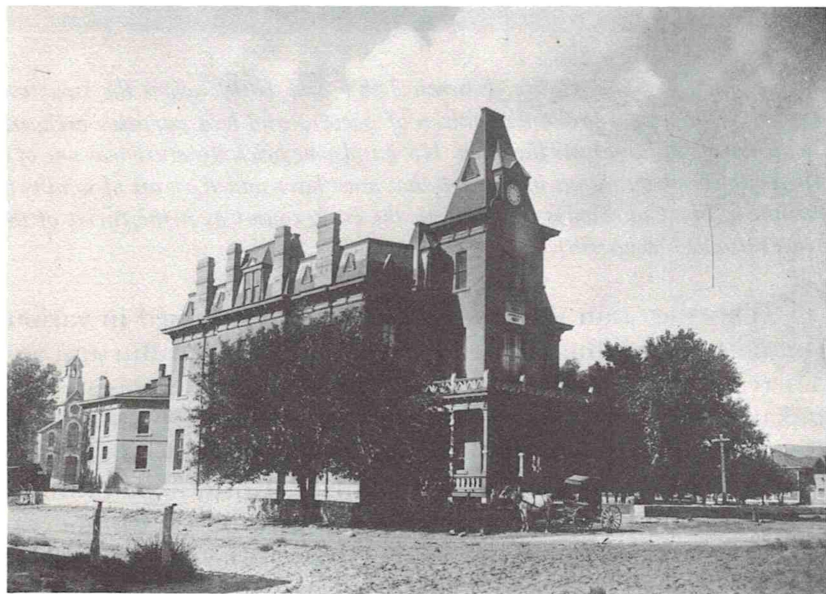
The former Dr. Clark Residence at 211 Grant (Map 4, site 54) was also constructed as an impressive brick structure. The cottage at 400 California Street S. (Map 3, site 22) with its bay



*Fig. 14 Casa de Flecha. Residence of F. G. Bartlett, ca. 1905. Bartlett, like many of his contemporaries, came to seek his fortune in New Mexico and found it. In 1883 he established a general store in Magdalena where he organized the First National Bank of Magdalena. His business interests included a sawmill and sheep and cattle ranching, and he also established the Ranch Supply Co. of Magdalena.*

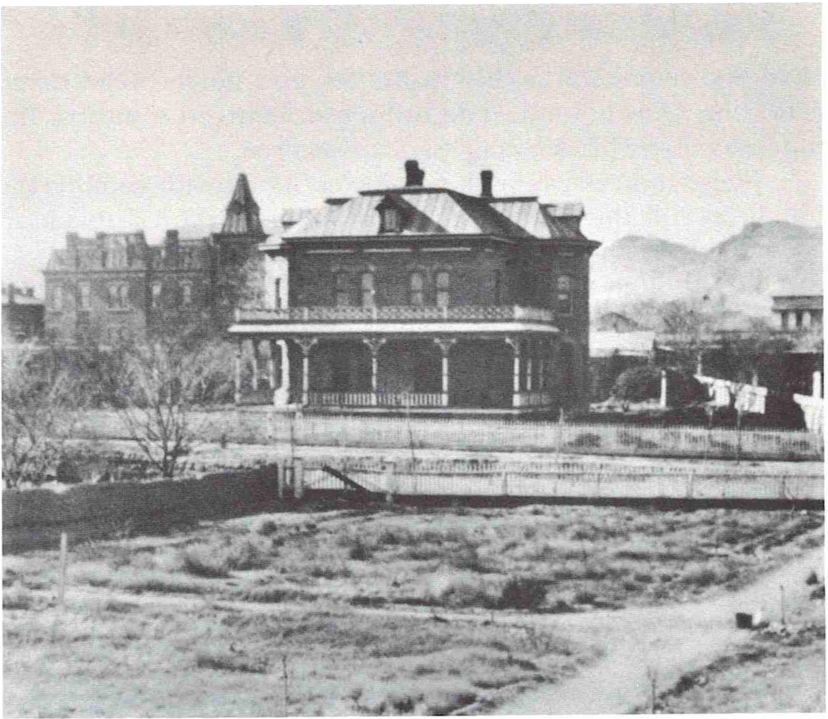
windows, segmental arched windows, and gingerbread detail reflecting Queen Anne style influence, helps to reinforce the identity of the brick cottage style in Socorro.

These impressive brick structures, along with commercial buildings still there, formed a distinct architectural image in Socorro, once complemented by other structures that have been razed. Although the details vary, red brick was the principal medium of this era. The former County Courthouse, constructed in 1884, was a *tour de force* of High Victorian-era styling with its mansard roof, ornamental details, and connecting octagonal jail. Later, behind the Courthouse and Jail, a two-story brick schoolhouse, topped by Chateausque-style chimneys and fronted by a high bell tower, was built (see Figure 15). The nearby A. D. Coon House, another impressive two-story brick structure faced California Street; it burned in 1898 (see Figure 16).



*Fig. 15 County Courthouse, built in 1884. Photograph ca. 1907–10. To the rear of the Courthouse is the unusual octagonal brick jail and behind it the brick schoolhouse with tower. At the far right, partially obscured by trees, is the residence of Joseph E. Smith and family at 301–303 Park St. (70).*





*Fig. 16 A. D. Coon House, between 1884 and 1898, when the structure burned. Coon was a prominent citizen of Socorro and had extensive orchards on the irrigated land near the town. His handsome brick structure was one of a number of brick buildings in Socorro that must have added an air of solidity to the town. The Courthouse is visible in the background as is the turret of the brick Casa de Flecha (68).*

The Victorian mode was also clearly expressed in various commercial buildings. The Rio Grande Supply, a Bursum and Torres enterprise (Map 3, site 28) had an elaborate pressed-metal cornice, which placed it at the height of late Victorian-era commercial fashion. The Knights of Pythias Hall (Map 3, site 30) with its Italianate facade, cast iron Corinthian columns, hood moldings, and cornice, is the finest historic commercial building remaining in Socorro. It bears a similarity to some of the fine commercial stores on Bridge Street in Las Vegas, New Mexico, as well as to a genre of store fronts seen throughout the country during the 1880s. Still visible on the bases of cast iron columns are the manufacture's plate: Union Stove and Machine Works, Leavenworth, Kansas, 1883.

Fraternal and social organizations like the Knights of Pythias or the Masons, whose hall was on the top floor of the Abeytia Block (Map 3, site 28), fulfilled specific needs in the emerging boom towns of the West. Commenting on towns whose growth was stimulated by the railroad, Professor J. B. Jackson says:

The numerous lodges and fraternal orders had the same origin; their symbols and insignias decorated the upper floors of the buildings and "blocks" in the center of town. Wherever solitary men congregate and think of growing old and dying far from their family, fraternal orders flourish and multiply. . . . Founded as mutual benefit and social societies, the fraternal orders provided companionship and, what was scarcely less important, funeral service.<sup>14</sup>

A number of other extraordinary structures were erected during the boom period, including the large adobe Garcia Opera House (Map 2, site 1) constructed in 1886 by Francisco G. Garcia, a leading citizen of Socorro. Although no records exist of any operas held in the building, for some fifty years theater performances, concerts, masked balls, school programs, commencement activities, and later, even college basketball games were held there.<sup>15</sup>

A unique open-trussed roof system spans the 40-foot wide interior space . . . Two double doors, with the former ticket window between them, lead from the foyer to the hardwood dance floor-audience area, which was formerly lined on two sides with a raised *dueña* platform, for the benefit of chaperones and was further set off by railings. The stage, entered from a low doorway and short stairwell on either side, occupies one-third of the floor space . . . The proscenium arch curves to both sides and is there supported by four white, fluted columns. Five panels, painted blue with gold designs decorate the underside of the arch. Contemporary wall paper formerly covered the walls of the proscenium surrounding the arch.<sup>16</sup>

Another exceptional structure is the Illinois Brewery, sections of which were constructed of stone. As the first brewery<sup>17</sup>

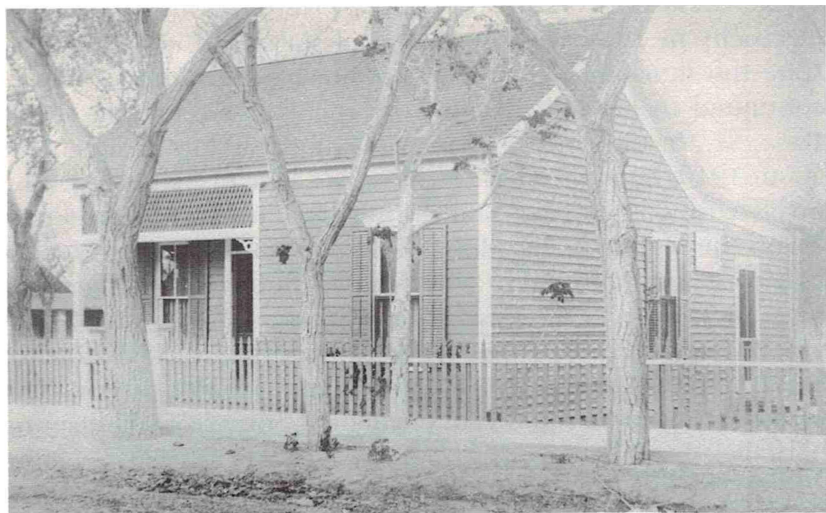
and ice plant in the territory, it produced beer for Socorro and the surrounding area until the passage of the Volstead Act in 1919<sup>18</sup> Although the Illinois Brewery has undergone several remodelings, it still retains much of its historic fabric.

The Crown Mill was constructed by John Greenwald to satisfy the increased demand for flour in the area. The three-story brick, gambrel-roofed mill operated day and night with its powerful 200 horsepower engine. It ground wheat brought from irrigated fields of the Rio Grande as far north as Isleta. Golden Crown flour was a well-known brand at the time.<sup>19</sup>

A number of hotels were constructed to accommodate the transient population and to give a semblance of refinement to a city whose residents believed it would become the largest and most prosperous in the territory. Of the hotels built at that time, only a portion of the original Park Hotel remains (Map 3, site 27). The other historic hotels of the boom period have perished, including the Winkler; the mansard roofed Windsor Hotel; the Grand Central, with its bracketed front-facade, squeezed pediments over the windows, and overhanging balcony decorated with gingerbread; and the more rustic Hotel de Paris, formerly on the site of the Crabtree Building (Map 3, site 40).

Joseph E. Smith, the photographer who chronicled much of Socorro, endeavored to make the most of both the Pueblo/Spanish architectural heritage and the fashionable styles from the East. In the remodeling of the old McCutcheon home on Park Street he added circular terminations reminiscent of the old Spanish defense fortresses, called *torreones*, from which derives the popular name of the property, *El Torreón* (Map 4, site 69). When his mother came from Massachusetts to live with him and his family, he remodeled the adobe structure adjoining his residence at 303 Park Street (Map 4, site 70) in the Queen Anne shingle style to make his mother feel more at home.

A further example of the direct influence of the Victorian era is found in the existence of identical houses in Socorro. The clapboard houses, replete with neo-classic details, at 407 California Street N. (Map 2, site 7) and 110 Sixth Street N. (Map 3, site 36) were either ordered from a catalog and shipped to Socorro in prefabricated sections, or they were copied from one of the pattern books that spread Victorian period styles throughout the country (see Figure 17). A third example of



*Fig. 17 110 Sixth Street N., no date. The mate to its "twin" at 407 California Street N., (7) it differs only in the placement of the front porch, which is on the opposite site of the front facade in the California Street example.*

this same house is found in Socorro at 319 Terry Avenue, although it has been stuccoed.

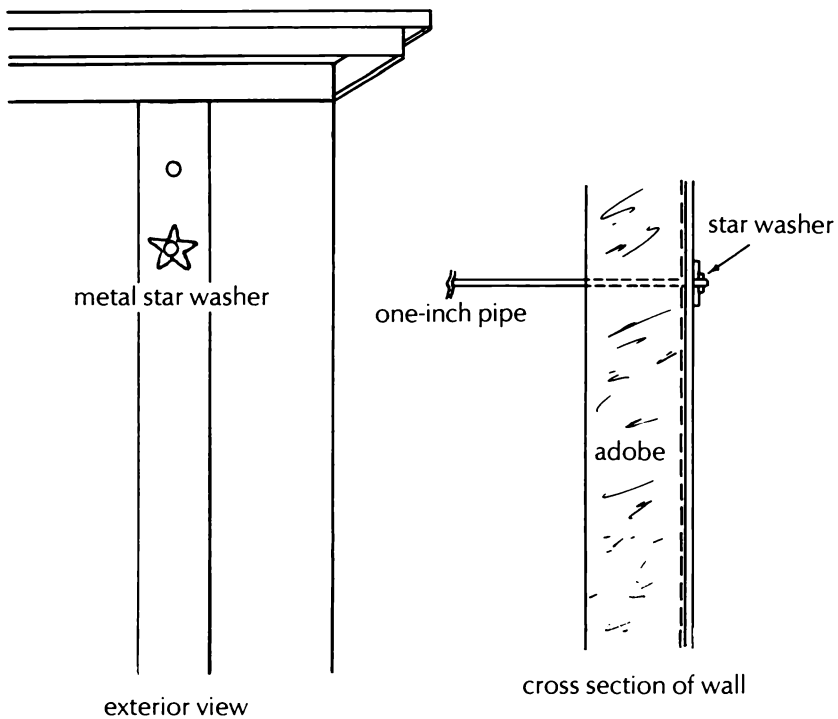
In the mid-1890s, Socorro with a population of 5,000 (only 1,000 less than its present population), contained the Rio Grande Smelter, a brick factory, several hotels, a flour mill, one brewery, and even a skating rink. It had the appearance of ever increasing prosperity; its wave, however, had already crested. The demonetization of silver in 1893 damaged the mining industry beyond recovery, and the first of several natural disasters marked a symbolic end to the city's boom period. On July 30, 1895, rainfall funneling into Blue Canyon west of Socorro produced a flood that sent a devastating torrent of water through the city, causing immense damage and death. The flood decimated the lower section of the town toward the depot, where the water stood at a height of four feet.<sup>20</sup> Although some structures continued to be built after the mid-1890s, a period of long economic decline had begun. In 1896 the Rio Grande Smelter shut down. The exodus of the population began; in 1900, only 1,512 people remained in Socorro.

Probably the most fortuitous events in the first two decades

of the twentieth century for Socorro were the introduction of electricity in 1910 and the arrival of statehood in 1912.<sup>21</sup> Despite the moribund economic situation, interesting structures continued to be built around the turn of the century. A. B. Baca, Sr., in the construction of his house (Map 2, site 14) in about 1910, introduced the *emborregado* style of plastering. This involved smooth borders contrasting with “wooly” textured panels on the buildings’ facades. While frequently seen in Mexico, it is infrequently found in New Mexico. Such *emborregado* structures in Socorro as the Lupe Torres House (Map 2, site 12), the Jacobo Sedillo House (Map 2, site 13) (with its unusual attached barn), and the Green House (Map 4, site 71) are rare in New Mexico and form a significant element of Socorro’s architectural heritage.

A further innovation occurred in 1908 when Col. Ethan William Eaton completed the remodeling of his adobe house on Eaton Avenue (Map 4, site 53). Colonel Eaton had served as a militia captain at Fort Craig during the Civil War and leader of the Vigilance Committee formed to combat lawlessness in Socorro in the 1880s. Eaton showed considerable ingenuity in modifying his house to prevent damage from earthquakes. He installed rods through the adobe walls of his dwelling and through vertical boards on the exterior, then he secured the rods with bolts on the inside and star washers over the boards on the outside. The boards helped to distribute the load (see Figure 18). These tie-rods probably were created as a response to the damage that occurred in Socorro from a minor earthquake in 1906.<sup>22</sup>

Also in the early part of the century, James Gurden Fitch, a prominent lawyer, constructed the first truly twentieth-century structure in Socorro, the Fitch Building (Map 3, site 39) on the northwest corner of Kittrel Park. It was constructed entirely of poured concrete and reinforced with steel, and it may well be the last building of this first generation of reinforced concrete structures in the state. At the time of its construction in 1914, the other structures near it, including the Ocean-to-Ocean Garage and the Crabtree Building (Map 3, site 40), whose original iron structure had been hauled down from the smelter, had similar facade treatments of raised pilasters and recessed panels. This continuity of facade provided an unexpected visual harmony.



*Fig. 18 Tie-rod construction, detail, Eaton House (53).*

A small, stone civic structure was constructed at 217 Fisher Avenue (Map 3, site 42) for the City Water Commission. It remains the only building made entirely of stone in the Kittrel Park area.

Conversions of older structures continued. The two-room dwelling at 110 Manzanares Avenue E. (Map 3, site 31), occupied by William and Clara Shakespeare, had a room added; its facade was appropriately remodeled by the addition of brick facing with arched windows and corbel table, which harmonized with the earlier, commercial brick structures along Manzanares Avenue that dated from the 1880s. The Loewenstein family had W. D. Crabtree remodel their adobe house (Map 3, site 45) with the addition of a pitched roof and an unusual, semi-circular porch with Doric columns.

The continuing deprivations of floods and droughts destroyed grain production in the Rio Grande Valley and because of the diminished availability of western wheat, the Crown Mill closed in 1933.<sup>23</sup> In the mid-1930s, however, population increased slightly, bringing with it a wave of new construction. Prior to 1930, School of Mines Road was cut through on a

diagonal from the school into the old Plaza, destroying a number of early, nineteenth-century adobe structures. Their loss, however, was somewhat compensated by the erection of a series of one-story adobe houses from 200 to 208 School of Mines Road. These hipped or gabled-roof structures display variations in plan and exterior treatment. Their placement is not on a rigid grid pattern, and their scale and use of traditional details make them valuable to the townscape of Socorro as examples of structures that are harmonious—though not uniform—with their neighbors.

Despite difficult economic conditions after 1900, the local economy was not stagnant. Tourist travel through Socorro increased with availability of the automobile and opening of the Ocean-to-Ocean Highway. The road was dirt and hazardous, but it was the only one; neither Route 66 nor I-40 existed. To accommodate both road and rail travelers, the Val Verde Hotel (Map 3, site 47) opened in 1919. The hotel building closed in 1975 and now is undergoing restoration and revitalization as a retail and office complex by new owners.

The Val Verde Hotel, designed by architects Trost and Trost, provided an example of Spanish Mission Revival architecture that inspired a number of new buildings along the southern side of Kittrel Park where a fire had destroyed the previous structures. These buildings, 110–118 Plaza, were designed by a “German-named architect”<sup>24</sup> and are solidly constructed of stuccoed adobe with large expanses of glass above low tiled walls. Mission Revival details are seen in the short sections of sloping, Spanish tiles covering the parapet walls, and the punctuations of the facades with ornamental grill work. These buildings in the California Mission Revival style are well constructed and built at a scale appropriate to other structures around the plaza. Further research should be conducted to amplify their histories.

Older buildings were also influenced by the California Mission Revival with mixed results. The San Miguel Church was remodeled in the style. The Abeytia Block had its parapet wall cut off for the addition of sloping sections of Spanish tile; its brick facade and large handsome arched windows were blocked up, stuccoed over, and painted a buff color. In what in retrospect appears to be the serious loss of a remarkable Victorian



period facade, the metal cornice of the Rio Grande Supply was removed, and the building drastically remodeled in the Mission Revival style. The former Price/Loewenstein Mercantile, now the Loma Theater (Map 3, site 32), likewise had a face-lifting in the Mission Revival style. Even into the 1970s the Mission Revival style has been used to replace authentic historic facades. In a disastrous remodeling, the Sedillo House along the west side of Court Plaza had its elaborate 1880s false front covered by heavy stuccoing and poorly proportioned arches loosely based on the Mission Revival style and scant knowledge of architectural history (see Figure 19 and 20).

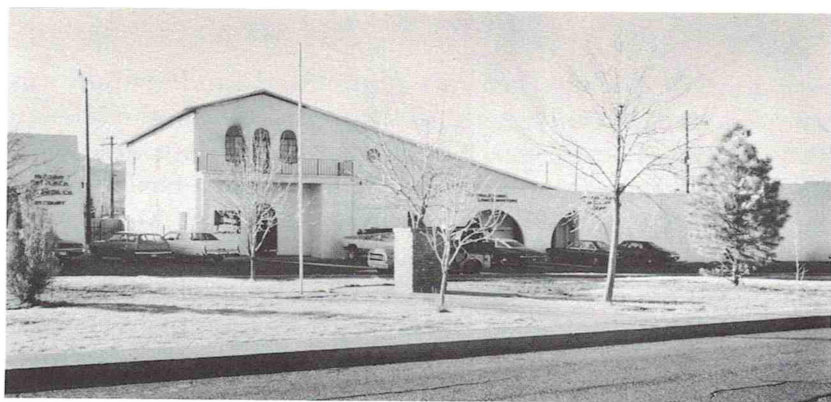
The California Mission Revival style, however, does represent a distinct and important stylistic development; as such, it represents the last cohesive influence in the architecture of Socorro. It represented the aesthetic for new construction that occurred at the south end of Kittrel Park in the mid 1930s, and as such it accurately carried the intentions of its designer and builders. But in the face-lifting of late Victorian period facades of the nineteenth century, an important historic legacy has been compromised.

From the 1940s to the present, Socorro has again begun to



*Fig. 19 Sedillo House, before restoration. The second story, nineteenth century facade is intact. The ground floor has been slightly altered.*





*Fig. 20 Sedillo House, after restoration.*

prosper. The architecture of this period has been in the various styles of modern vernacular, although some examples of buildings designed in the Pueblo/Spanish Revival style and persistence of the Mission Revival style are evident. Generally, new construction of this period can be characterized as being mediocre in design. Further architectural loss to the city of many historic structures exists in the threat of demolition, neglect, or misguided improvements. Even during the period of our research, the once handsome house of former Socorro mayor, J. O. Gallegos, was torn down and its materials sold as scrap. As we complete this report, the Stapleton Block was being demolished.

With 57 percent of its land vacant,<sup>25</sup> a mean per capita income of \$3,114.00,<sup>26</sup> and a population of 6,000, Socorro may be economically poor. But it has great wealth in its history and an architectural legacy that can provide for the implementation of that wealth. An understanding of the styles of its historic architecture should inspire new vitality and new harmonious construction while not imitating the past.

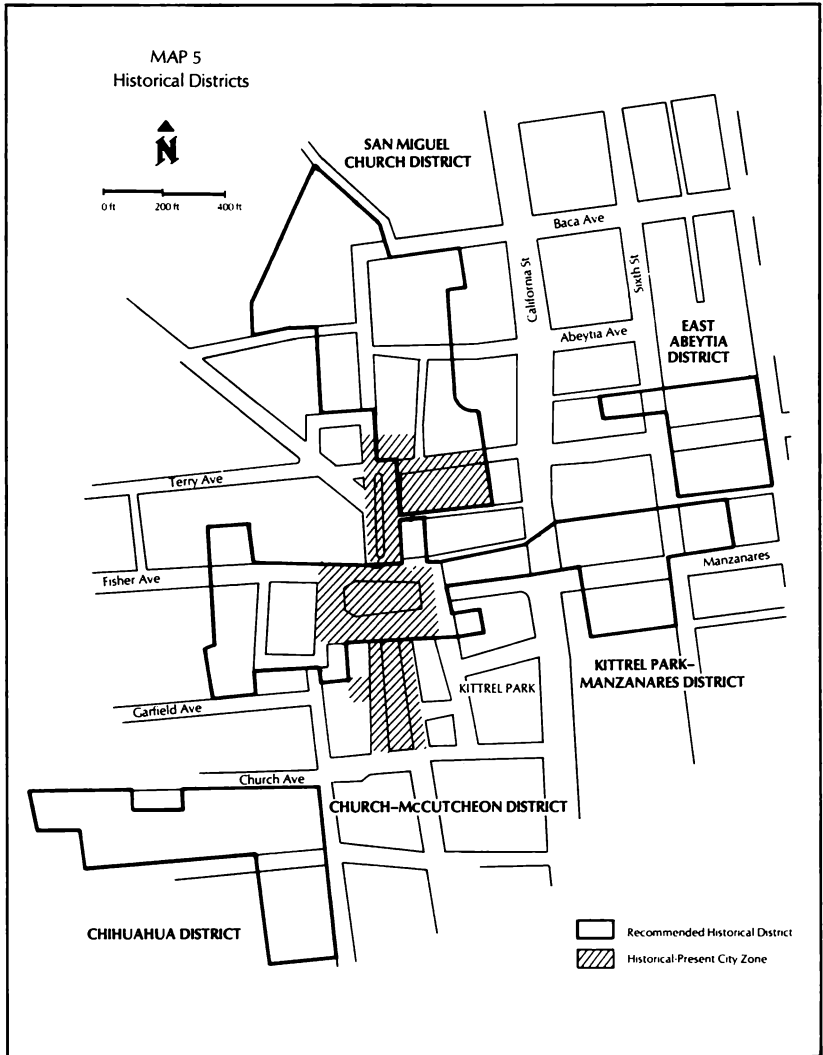
# 3

## The Districts

The contract between Conron and Lent, Architects, and the City of Socorro called for delineation of a single historic district centered about Kittrel Park and for protection and enhancement of the district through the drafting of a Historic District Ordinance. Further, the contract obligated the architects to prepare New Mexico Cultural Properties Review Committee Form A's for structures within the district or adjacent to it that were worthy of inclusion on the New Mexico Register of Cultural Properties. Fifteen properties had been previously documented on Form A's and listed on the State Register, four of which have been listed in the National Register of Historic Places (see Maps 2, 3, 4). Finally, Conron and Lent were required by the contract to assist in the preparation of a National Register Nomination Form for the historic district or districts.

The project, though, quickly became a more ambitious one than envisioned in the contract. The more we surveyed, the more we found. The expected ten to fifteen additional Form A's grew to fifty-five. The one historic district became instead five, each of which has its own distinct history, architecture, and townscape. Instead of a single National Register Historic Dis-

trict nomination, we assisted in preparing a National Register Multiple Resource Area nomination form that encompassed the five recommended historic districts along with a wider area of old Socorro, which was also completed. (See Map 5).



## **NATIONAL REGISTER MULTIPLE RESOURCE AREA**

The Multiple Resource nomination form, a new concept of the staff of the National Register of Historic Places in Washington,

is one that includes all or a defined portion of the historic resources identified in a specified geographical area, which may be a rural area, a county, a small town, a large town or city, or a section of a town or city. The size of the area chosen should be determined by historical and/or geographical factors and by the practical factor of its manageability in the nominating process.

The form is designed to "expedite the recognition and protection of historic resources identified through a comprehensive survey and to further encourage use of the National Register as a planning tool . . ." It allows for further historical properties to be added at a later date and for the submission of "other types of historical resources," such as archeological sites, "within the Multiple Resource Area after more extensive surveys have been completed."

It was not within the scope of this contract to investigate potential archeological remnants that may exist within the Socorro Resource Area. Socorro does sit upon ground once occupied by an Indian Pueblo, however, and traces of Indian habitation have occasionally been uncovered.

Consequently, the Multiple Resource approach for Socorro was selected; it will allow for inclusion of additional properties as time and research permit. While we have documented much, we know more work remains to be done. The boundaries of the Resource Area have been chosen to encompass all of the old city of Socorro, the potential archeological sites (except for Tempya site south of Socorro), and ease of delineation and "manageability in the nominating process." Inclusion within the boundaries places no burden upon the private property owners nor the city. It is a line of convenience as well as a line of visible geography.

Establishment of five historic districts is being recommended to the City Council. Each of the areas has its own architectural

appearance and environmental character, which will affect the design of appropriate new construction. Each district is described in detail below, and in addition guidelines for reviewing construction proposals are suggested for each district.

The Architectural Review Board, with the advice and guidance of the city attorney, will need to determine the legal descriptions for the boundaries of the separate districts and to include them in the final draft of the Historic District and Cultural Properties Ordinance. The city attorney, with his expertise in law, is the proper professional qualified for this important addition to the Ordinance. Conron and Lent have recommended where the boundaries should be drawn; the City Attorney can best describe that line.

Fifty-five structures have been documented and are now listed on the State Register of Cultural Properties. Several of these buildings are important because they are a valuable part of a whole district, and the integrity of the district depends upon their preservation. By placing them on the Register, we emphasize their contribution to the character of the district. Further, by listing them on the State Register and including them on the National Register nomination form, we seek to encourage application for tax benefits and possible grants-in-aid toward their preservation or restoration. The Cultural Properties Act of 1968, the federal Historic Preservation Act of 1966, and the Tax Reform Act of 1976 have provisions that aid the preservation and/or restoration of historic structures, topics discussed in Chapter 5. A compilation of preservation suggestions is presented in Appendix E, entitled "Guidelines for Rehabilitating Old Buildings."

The broad philosophy for reviewing proposed new construction will be discussed in Chapter 4. The descriptions of each district given below delineate the philosophy; however, the discussion is not meant to limit the creativity of planners, architects, landscape architects, and other designers in experimenting, exploring, and expressing new ideas.

Further, it must be kept in mind that the Architectural Review area surrounds all five historic districts and has been so drawn to give the Board review powers for all new construction therein. New construction proposed for the Architectural Re-

view area must be reviewed to ensure compatibility with the character of the nearby historic district and the existing scale and character of the block for which the new construction is being designed. Because the boundary of each historic district has been so tightly drawn around the historic structures, the Review Area becomes the buffer zone for and protective edge of each district. Therefore, it is important that new construction not adversely offend its neighbors or the broader neighborhood.

### **DISTRICT 1: SAN MIGUEL CHURCH HISTORIC DISTRICT**

The re-establishment of Socorro in about 1816, centered here near a newly built San Miguel Church. It was typically Spanish/Mexican in architecture and planning. The streets were narrow and rambling. The houses were simple, rectangular in plan, and generally unadorned. The construction was adobe brick walls plastered inside and out with mud; all roofs were flat, mud covered, and supported by logs (*vigas*). A few of the larger homes were built around private courtyards (*placitas*). Commerce and trade was conducted from a room or rooms within the house; no commercial buildings existed.

Today this character is easily discernable in the San Miguel Historic District. Adobe walled houses and narrow streets still typify the area. Outstanding Spanish/Mexican Period architecture is within the District, notably the Juan Nepumoceno Garcia (Map 2, site 4) and the Juan José Baca (Map 2, site 2) houses, both of which face the remnants of the old Socorro Plaza. Several later Territorial Period buildings and remodelings are scattered around the district; these include the important Garcia Opera House (Map 2, site 1), the addition to earlier houses of high pitched roofs, Territorial detailed windows, doorways, and square posted portals. These later additions and changes have altered but not obscured the intrinsic Spanish/Mexican character. The buildings are tightly grouped, and rarely is there a front yard. As in all of the proposed Socorro Districts, the scale is small; the San Miguel Historic District, however, is more tightly pedestrian, with small city blocks and shorter street dis-

tances, than the more rigid and uniform gridiron street patterns found in construction done later to the east and south of Kittrel Park.

The San Miguel Historic District boundaries have been selected to separate this remaining Spanish/Mexican Territorial period districts located to the south and west as well as from the still later twentieth-century commercial strip development along a widened, heavily trafficked, and noisy California Street.

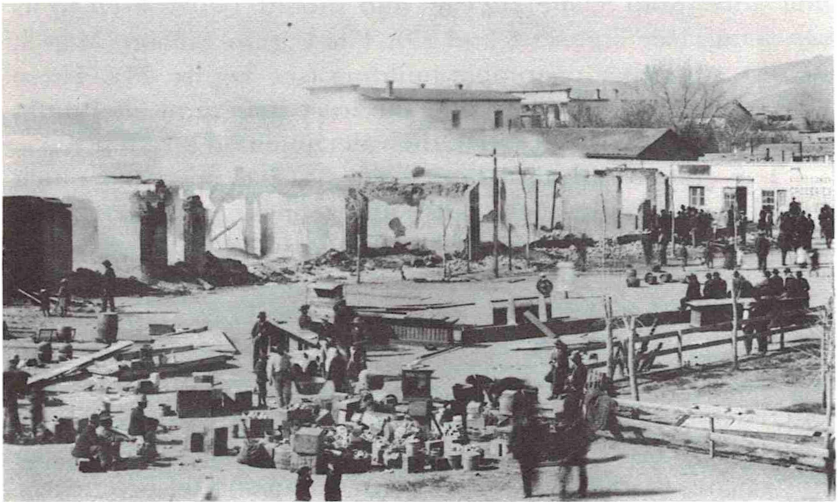
Proposals for new construction will need to be in harmony with the historical character of the surrounding buildings. It is to the Spanish/Mexican past described in Chapter 2 that designers must look for design directions. The essential historic building character in the San Miguel Historic District is *earth* and *mass*. The historic building material is adobe, which is heavy, thick, and handmade. The oldest structures in the district appear to grow directly from the ground. The walls are of earth colors, thick and massive. New construction should reflect the solidity of earth with wall surfaces dominant over door and window openings. Although red brick was used as a facing on one historic structure in the district—the Zengerle house (Map 2, site 5) on the corner of Bernard and Mt. Carmel—red brick is inappropriate to this district.

Both flat and pitched roofed structures are common to this district and can be allowed in new construction. To be historically consistent, however, the pitched roof should be rather steep, which allows for additional rooms in the attic space and dormer and gable-end windows. Because roofing was either metal sheets soldered together or wood shingles, the Review Board should seek roofing materials that are of the same, or visually compatible, materials. The narrow streets with buildings or *portales* at the front property line can be continued in new construction. A walled backyard or enclosed *placita* can be the place for gardens or lawns. All parking must be behind the house or otherwise shielded from the street.

## **DISTRICT 2: KITTREL PARK/MANZANARES AVENUE HISTORIC DISTRICT**

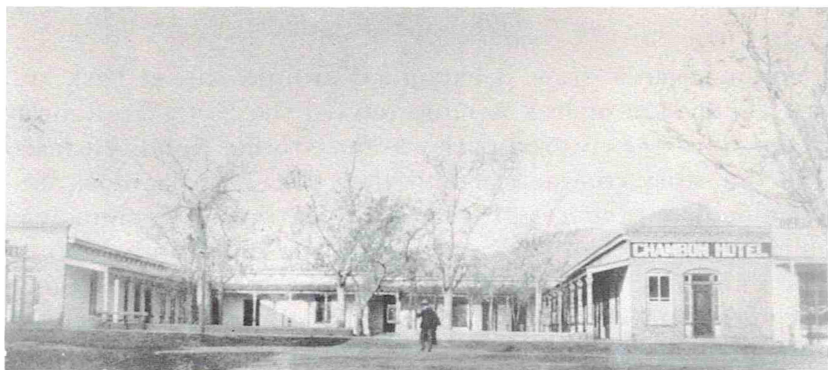
Kittrel Park was established in the 1880s south of the plaza or in open fields immediately off the plaza (see Map 6). As the

commercial area grew, it expanded around Kittrel Park and east along Manzanares Avenue toward the Santa Fe Railway Depot. The tree covered park was once rather tightly enclosed with one-story commercial buildings; the Abeytia Block and its immediate predecessor were the only two-story commercial buildings facing the park during the late nineteenth century. The wide area into which Bernard Street opened on the north side of the park afforded the only broad opening from the park until a fire in 1886 destroyed several one-story buildings along the southern side (see Figure 21). Most of these stores were not rebuilt and eventually Court Plaza was created. Even with these arms extending to the north toward Bernard Street and to the south toward the County Counthouse, Kittrel Park remained a visually enclosed plaza. The two-story Fitch (Map 3, site 39), Crabtree (Map 3, site 40), and Ocean-to-Ocean Garage buildings were constructed after the turn of the century and replaced earlier structures. The demolition of the Park Hotel (Map 3, site 27)—which occupied a prominent place on the west side of the plaza (Figure 22)—and the adjoining Ocean-to-Ocean Ga-



*Fig. 21 Remains from the fire at the southern edge of Plaza, April 6, 1886. A fire began in a saloon on the south side of the plaza, burned until it consumed six businesses and two saloons.*





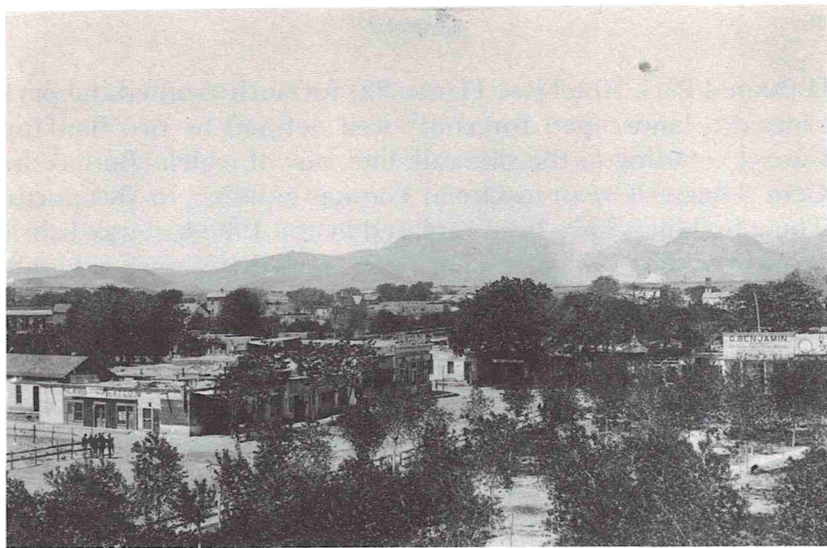
*Fig. 22 Park Hotel when this photograph was taken, the Chambon family owned the venerable hotel, which experienced several name changes. Note the extension of the arms of the U to the street line.*

rage buildings in the late 1950s destroyed the plaza form. No further loss of enclosure should be allowed; instead, future development around Kittrel Park should seek a return to the earlier building lines wherever possible.

Surrounding the park should be a revitalized business core for Socorro, while within the park the shade trees will give pleasant contrast to the commercial activities outside. The Fortune store (Map 3, site 29) can, and should, be restored to its past details (see Figures 8 and 23). The Capitol Saloon (Map 3, site 38) is another restorable building (see Figure 24). These two buildings have undergone the least structural alteration, and they should be restored to their documented facades.

The Abeytia Block (Map 3, site 34) has been too much altered; too much has been taken away. The original ornamental brick coping with its corbel table and band of denticulated bricks has been removed, and in their place are the sloping rows of clay Spanish tiles. As it now stands, it represents a historic change in evolving Socorro, when California Mission style architecture was chosen as a unifying design theme for both old and new structures. Unfortunately, the Stapleton Block (Map 3, site 41) could not withstand the depredations of old age and is being demolished. New construction should be encouraged in its place and at the sidewalk line.

Any new construction proposed around Kittrel Park should enhance the enclosing effect of earlier days when all buildings, except the Park Hotel, were built directly on the sidewalk. The



*Fig. 23 View to the southwest over Kittrel Park, no date. In the center of the photograph the Blanchard Meat and Supply Co. is visible. In the background smoke is seen from the Billing Smelter west of Socorro.*



*Fig. 24 Capitol Saloon, no date, post-1912. The Pool Hall sign indicates the location of the Capitol Saloon, whose brick facade and large arched windows with cafe curtains give an indication of the building's former appearance.*

U-shaped Park Hotel (see Figure 22) formerly fronted the park around a landscaped forecourt well defined by two flanking wings extending to the sidewalk line, one of which abutted the Gem Theater/Ocean-to-Ocean Garage building to the north. These buildings have been replaced by the 1960 Safeway/Fabric World building which sets far back from the former sidewalk line and is fronted by a sea of unbroken black asphalt. The enclosed plaza form has been destroyed on this, the west, side. The Safeway/Fabric World building itself is not at fault, but rather it is the placement of it upon the lot. The enclosed plaza form could have been retained by placing the parking lot behind the building rather than in front. Long range planning by the City must insist that any future construction on this key site be placed forward at the former sidewalk line; parking should be placed behind.

The park itself is in need of new planning and new planting. A new bandstand, including the return of its old fire bell, might be undertaken. The restoration of a picket fence might be considered as well. But the cosmetics should be simple and dignified, the park furniture comfortable, and the planting designed to continue the historic character of shade and quiet. A study of historic photographs can suggest overall directions for a new design.

Manzanares Avenue runs from Kittrel Park straight to the Santa Fe Railway Depot (Map 3, site 48), one-half mile to the east. The coming of the railroad in 1880 provided a major stimulus for growth and prosperity in Socorro. It also brought a vast variety of merchandise, including prefabricated building materials—both ornamental and structural. New fashions of dress and new styles of architecture were imported. Manzanares Avenue became the main street of the growing city. Commercial stores, offices, and hotels spread along the street from the plaza toward the railroad depot (see Figure 12).

Manzanares Avenue was superseded as main street when California Street was extended through town to handle automobile traffic after the turn of the century. Widened again in 1960, it has become the main street. It is lined from one end of the city to the other with gas stations, motels, restaurants, bars, and stores of all kinds. The commercial development on this strip has led to the loss of retail trade around Kittrel Park and

along Manzanares Avenue. Stores have been closed, buildings have been abandoned, and some have been demolished. Elements of the past remain, however. The shop on the corner of Manzanares and Mechem, facing the park, and the Abeytia (Map 3, site 34) and Torres blocks (Map 3, site 33) across the avenue survive; all of the buildings along the south side of Manzanares west of California Street have been razed.

To the east of California Street at 101 Manzanares East is the Bonanza Store, formerly Rio Grande Supply (Map 3, site 28). It was built between 1886 and 1898 as a two-story building with an elegantly detailed second story facade capped by an elaborate, protruding cornice—all fashioned of pressed metal parts (see Figure 6). The building has been so drastically altered by remodeling that restoration of the facade is impractical; a good pressed metal ceiling, however, does remain inside the store and under the wide, sidewalk overhang.

Farther down the avenue on the same side of the street stands the Loma Theater. All that is visible from the Price/Loewenstein Store (Map 3, site 32) is the brick corbel table along the top of the front facade. Across the street, though, at 106 stands the two story Knights of Pythias Hall (Map 3, site 30) with its cast-iron Corinthian style columns and pilasters supporting the Italianate/Bracketed style windows and metal cornice of the second floor (see Figure 11). These buildings, together with the modest pitched roof, false fronted building at 102 Manzanares Avenue E. (Map 3, site 23), continue the historical integrity and character of Manzanares Avenue. Along with the Fortune property, the Fitch, Crabtree, and Capitol Bar buildings around the park, they anchor the Kittrel Park/Manzanares Avenue Historic District to its past. They must all be carefully maintained and preserved.

The boundaries of this district have been selected to include the remaining historical structures from Socorro's boom days. The district extends from the remnants of the Park Hotel on the west to the Val Verde Hotel on the east, and the character of the district is commercial. The goal of the future should be a return to the vitality of the central business core in Socorro.

Since the Kittrel Park/Manzanares Avenue Historic District has seen many architectural periods and fashions, no single architectural style, material, or building form can be said to

dominate the district. Proposed new construction, therefore, should not be limited by wall material or building details. Rather, the Review Board must stress a scale of window opening, facade modulation, building height, and lot placement that are true reflections of past heritage.

Store fronts of the late nineteenth century were facades of playful detail; never flat, they were always vibrant and were frequently emphasized with pediments and arches at the top and engaged column details at the sides. The front facades were capped with cornices of pressed metal, protruding row-lock bricks alluding to dentils, or fancifully detailed wood. Although occasionally broken by an upward reaching pediment to enliven the skyline silhouette, the general emphasis of the cornice is a heavy horizontal line.

The first floor of storefronts had large glass show windows set in wood frames. The structural members were either wood posts or cast-iron columns supporting a cast-iron lintel. The lintel, whether wood beams or cast-iron, was generally covered with wood or pressed metal presenting a visual band of applied variety and detailing. The wood framed windows in the upper floors are vertical in direction with metal, masonry, or wood-siding between, and are frequently emphasized with pediments and arches at the top and engaged column details at the sides.

The Ocean-to-Ocean Garage and the Fitch Building, although of a more modern time and with less vibrant detailing, still retained the combination of vertical column and horizontal floor band as visual elements of the facades. Like earlier commercial buildings, they were also built at the sidewalk line.

As is evident from old photographs, as well as the Sandborn Fire Insurance maps, portals were a common feature of nineteenth century commercial buildings in Socorro. Although the Abeytia Block and the Stapleton Block have suspended sidewalk metal awnings today, they both had wood posts supporting portals originally. Further, these nineteenth century portals appear to have had slender, square posts and wood or metal roofs.

Guidelines for reviewing proposed new construction in the Kittrel Park/Manzanares Avenue Historic District can be derived from the historic past. New construction should be placed at the sidewalk line. If an owner wishes to set back some distance from that line, however, then the Park Hotel photograph

and the Val Verde Hotel can set the tone. Side elements of both hotels extend to the sidewalk with a landscaped, low-walled court between. In no case should this court be given over to the parking of automobiles.

The facades of store fronts can have large glass windows, while the floor above should have smaller, vertically oriented windows. A cornice line should be emphasized, and the facades should have a play of details and reveals. The city should encourage the use of portals around the park and along Manzanares Avenue. But rather than attempt to match the round posted, heavy mudlike parapet-capped portal of the past Spanish heritage, they should seek their inspiration from the light scaled porches of the late Victorian era of Socorro's boom days.

Parking is always a problem in any commercial area. But open space exists near Kittrel Park where the automobiles can be accommodated behind the buildings. A parking lot can be created behind the Abeytia Block in the Garcia Opera House area. The automobile must not dominate; a person is not a customer until he becomes a pedestrian.

### **DISTRICT 3. CHURCH/McCUTCHEON HISTORIC DISTRICT**

As Socorro prospered and grew following the coming of the railroad in 1880, new streets were laid out and house lots sold. A single long block was formed between Church and McCutcheon avenues from Park Street on the east to Eaton Avenue on the west. This block became the one favored by the Anglo merchants, who built substantial brick homes facing Church and McCutcheon. These new one- and two-story houses were all built according to eastern fashions and tastes (see Figure 13). Pitched roofs, front porches, bay windows, and painted picket fences characterized these two streets. In sharp contrast to the Spanish/Mexican heritage, the placement of houses on the lots also follows Anglo practices. Each house has its front, side, and back yards; some properties still have a small barn or carriage shed in the backyard.

The preservation of this 1880s residential townscape is important to Socorro because this block represents a period of local prosperity and a distinct time of architectural fashion.

The area still retains many of its historic houses and its quiet residential charm. It is close to schools, the public library and the shops around Kittrel Park.

The boundaries of the Church/McCutcheon Historic District encompass the six remaining nineteenth-century brick houses that face Church and McCutcheon avenues along with a simply detailed Bungalow style stone house at 315 McCutcheon. In addition to these houses facing Church and McCutcheon, the district boundaries include the important adobe structures fronting Park Street between Church and McCutcheon, numbers 301 to 317, and extend south along the west side of Park Street to encompass the one-story bungalow at 405 Park (Map 4, site 62) and the largest remaining nineteenth-century turreted, Queen Anne brick house in Socorro—the Abeytia y Armijo House (La Casa de Flecha) (Map 4, site 68).

New construction contemplated for inclusion within this district should be in scale and harmony with these historic structures and should continue the existing landscape patterns and building forms. New construction for this area, then, will need to be of different materials—such as brick—details, and form than that planned for inclusion within the older San Miguel Historic District, which has such a different community layout with a character formed by the use of adobe bricks and stuccoed walls. Even though the walls may be constructed of adobe, the unevenness has been covered with red, kiln-fired brick. The resultant walls are straight, the corners sharp and rigid. The characteristic front yards should be continued with low fences of wood or hedge defining the yard edges encouraged. Building heights should remain at one- and two-stories with pitched roofs dominant. In contrast to the massive adobe walls and earth tone character of the San Miguel Historic District, Church and McCutcheon streets would require new homes of brick or stone—even wood siding—and possibly front entry porches of painted wood. The Pueblo/Spanish style apartment building at 317 McCutcheon, while possibly appropriate elsewhere in Socorro, seems out of place here. Its flat roof and dark-stained protruding *vigas* clash with even the older adobe house facing McCutcheon Avenue, at 319; this single adobe walled house is listed on Map 4 as “in need of further documen-

tation," but its pitched roof and wooden Victorian-period trim blend into its more stylish Anglo-built neighbors.

Floor plans for the homes of the later Victorian period, as exemplified along Church and McCutcheon, are asymmetrical, and this is reflected in the facade and shape of the house. Dormer windows pierce high pitched roofs; projecting bays with large glass windows enliven facades; porches with wood posts, brackets, and railings enhance the front door. Consequently, new construction can be more varied in mass, form, and silhouette than may be considered for the San Miguel Historic District, where the impression is that the earth-tone buildings grew from the earth itself.

Perhaps the key words for the late Victorian period architecture, both in the commercial core of Socorro and in the Church/McCutcheon Avenue Historic District, are *vibrant* and *dramatic* while the terms *low*, *simple*; and *quiet* might characterize the older Spanish/Mexican adobe-walled heritage.

#### **DISTRICT 4: EAST ABEYTIA AVENUE HISTORIC DISTRICT**

Socorro expanded during the late nineteenth century outward from the original Plaza area in three directions: south around Kittrel Park and out along Park and Center Streets, as well as Church and McCutcheon avenues; west out Mount Carmel Road; southeast across Case Avenue toward the new railroad station. This southeasterly expansion was laid out in the standard, Anglo gridiron street pattern with numbered streets running north and south and named avenues running east to west. Based on photographs from the period, small, modest nineteenth-century homes typical of the architecture in many towns across the United States were scattered about the area. From this era a small concentration of these homes remain centered around East Abeytia Avenue at Fifth and Sixth streets. Establishment of this district will encourage the preservation of these surviving homes.

Conron and Lent have documented four late nineteenth-century houses in this small district and urge research on four additional houses. One additional important house located with-



in the district, whose character is different, has been documented; the Brown House (Map 3, site 18) at 205 East Abeytia Avenue is a good example of a turn-of-the-century Bungalow Style stone-faced house over adobe which also contains Queen Anne Style detailing.

Two late nineteenth-century houses lie outside the boundaries of this district. Both have been substantially altered; the one on the southwest corner of Abeytia Avenue and Fifth Street has been stripped of its front porch while the house on Manzanares Avenue east of Fifth Street has been even more thoroughly altered by extensive remodeling and additions.

The small, clapboard-sided house at 110 Sixth Street (Map 3, site 36) is one of three nearly identical houses still existing in Socorro. The homes at 407 California Street N. (Map 2, site 7) and 110 Sixth Street retain original wood siding, porch and trim, while the house at 424 Terry Avenue has been disguised by a coat of rough cement stucco. These three houses may be unique to New Mexico as they appear to have been the work of a single contractor who repeated a design probably taken from one of the readily available house-design catalogues. It is also possible that the builder purchased stock porch posts, wood windows, doors, and other detailing from the same catalogue. We have no evidence, at this writing, that more houses of this same design were built in Socorro. The house at 407 California Street N. (Map 2, site 7) stands empty, for sale, and in obvious danger of demolition. It faces a noisy, busy thoroughfare surrounded by commercial enterprises; its potential reuse in this location would seem doubtful. We urge the city government to encourage its removal to a vacant lot in either the East Abeytia Avenue Historic District or elsewhere within the architectural Review Area. (Since completion of this study, this house has been purchased and moved; it sits, temporarily at least, adjacent to the Herrick House [Map 4, site 49].)

As in the Church/McCutcheon Historic District, the residential character of the district is retained. Old photographs of the district show it to have been less densely built-up and to have been the residence of persons of more modest means than the prominent merchants of the Church/McCutcheon area. It remains, nonetheless, an important area for preservation.

Although the district abuts the Kittrel Park/Manzanares

Avenue Historic District behind the Val Verde Hotel, this area is residential while the latter is commercial. Consequently, the scale and character need to be reflected differently in any projected new construction. One area is and should continue to be residential, while the other is commercial and should retain that emphasis.

The boundaries have been drawn around the documented structures, from the property line behind the Brown House on the north to the alley behind the Val Verde Hotel on the south, and from Fifth Street to Sixth Street with a jog west of Sixth Street embracing the two houses at 201 and 203 Sixth Street (see Map 3).

The older homes within this district are without the well-to-do Anglo merchant/ranchers' elaboration that is typical of those more impressive, stately homes built in the Church/McCutcheon area. Here the walls are adobe, but without the facing of fired-clay bricks, while the house at 110 Sixth Street is wood frame with clapboard siding. The pitched roof with either a metal or wood shingle covering is common throughout. Victorian period wood framed windows and front or side porches is characteristic. The scale is small, the building form and massing simple. New homes that reflect these quiet, but pleasant details and forms would be assets to the character of this residential area, which, because of its close proximity to Manzanares Avenue and Kittrel Park, can continue to be a good place to live. Perhaps the city should consider a street tree-planting program for this area to beautify the district and to enhance the shade and value of both old and new homes.

## **DISTRICT 5. CHIHUAHUA HISTORIC DISTRICT**

Farthest from the center of Socorro is the Chihuahua Historical District. Located along Nicholas Avenue west of Peña Place, this compact residential grouping of adobe brick homes forms the basis—historically and visually—around which a revived neighborhood core could be encouraged. The four documented structures were all probably built in the late 1880s. Documents for this area are few; however, one house, the small duplex at 613 Nicholas (Map 4, site 59), and perhaps the house at 611 (Map 4, site 58), appear in the late 1880s “Birds Eye

View of Socorro" (see Figure 1). Two of the houses have attached store structures projecting as L's toward the street. Both stores are now empty. The house at 609 Nicholas (Map 4, site 57) has a large barn or warehouse-type structure similarly projecting toward the street. This house and barn structure, along with its neighbor to the west at 611, show the greatest degree of deterioration. Neither has been cement stuccoed, and both have fragments of mud plaster still clinging to the otherwise exposed adobe brick walls. Parts of the roof are missing from 611; both can be renovated, however, and both are occupied at this time.

The boundaries of the Chihuahua Historic District enclose only the property on which the five buildings are located (see Map 4). The careful administration of the surrounding Architectural Review Area will provide the protection, scale, and harmony that will be needed as new construction is contemplated.

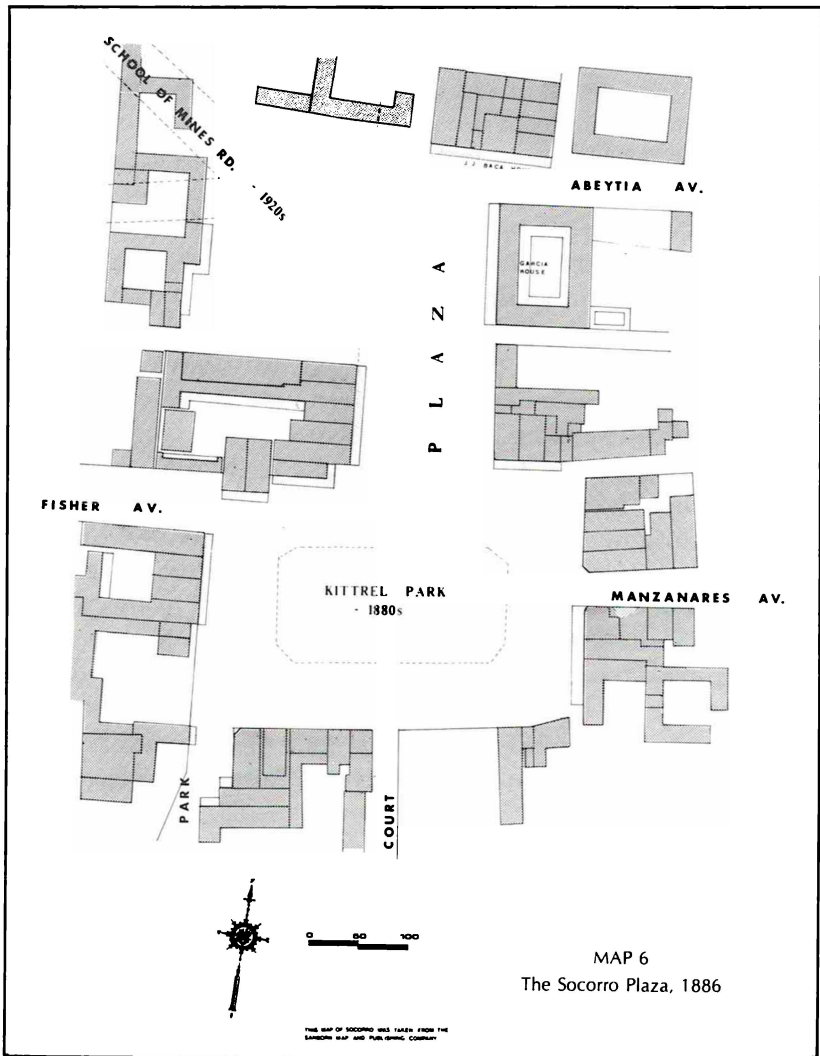
This area of small homes with attached store buildings is unique to Socorro, perhaps to New Mexico. Little space is available within the district for new construction; thus, new construction around the immediate periphery must call forth the scale and compactness which exists within the district. Adobe brick, mud plaster walls, and pitched roofs are the characteristics of the district, and the permitted mobile home—as it is presently designed—is a blatant visual intrusion. We recommend a re-consideration of the present MH (Mobile Home) zoning for the district and its close environs. To be sure, mobile homes are relatively easy to finance and quick to provide housing; but unless they become a core for additions, they present an impression of impermanence and transience in an area where history and adobe attest to stability and continuance.

## **THE ARCHITECTURAL REVIEW AREA.**

Surrounding all of the five recommended Historic Districts has been drawn a single Architectural Review Area or zone. While broad in land coverage, its purpose is to give the city latitude in judging for appropriateness all new development and construction as it affects the delineated Historic Districts. It is because the boundaries of the several districts have been so tightly drawn around the documented buildings that the need arises for review of contemplated new construction and development on the blocks and lots adjacent to the historic district

structures and on the land between the districts. In addition to those structures within the districts, nineteen historic houses or commercial buildings have been documented and listed on the State Register of Cultural Properties. New construction in the immediate vicinity of these important structures should also be reviewed to prevent environmental ravagement to these properties.

Conron and Lent recommend the adoption of the Architectural Review Area as shown on Map 5. The preservation of



the remaining historic fragments, the enhancement of the property adjacent to these surviving architectural documents, the insuring of an appropriate scale, harmony, and architectural design which recognizes the historic heritage of Socorro, and the stabilization of the city tax base are among the reasons for establishing a broad zone of architectural review.

Careful administration of the area by the city, its appointed Review Board, and the citizens of Socorro is vital to the success of the preservation movement in Socorro. Moreover, it is as vital to prevent undue hardship for the property owner as it is essential to insure the proper design of new construction.

The boundaries of the Architectural Review Area are broad; they encompass much of old Socorro. It is in old Socorro, however, that the remnants of the past must be protected, improved, and integrated with a compatible, sympathetic, and economically feasible future. The desire to live and work in old Socorro can be enhanced and insured by the careful administration of the five Historic Districts and their protecting Architectural Review Area.

It has been the practice throughout the country to draw historic district boundaries broad enough to encompass the immediate surrounding areas whereon no historic structures remain. The rationale has been to give to the Review Board the power of scrutiny over all new construction adjacent to the historic structure and to insure that the area around the historic structures is developed in a compatible manner. The multi-district technique proposed for Socorro is a unique approach and accomplishes the same ends, without unduly enshrining unhistoric buildings or vacant lots. The prestige of history should accrue to the deserving. The Historic Districts delineated here can be interpreted as such to the citizens of Socorro and visiting tourists, while the spaces in between remain just that. However, these spaces with proper and sympathetic development can become desirable places on which to live, to raise children, to play, and to work.

We are hereby recommending a comprehensive approach toward the preservation of the historic character and properties of Socorro. To the extent that these recommendations appear to be in conflict with the previously adopted zoning ordinances and zoning map, they must be reviewed and the zoning map brought into conformity. Conron and Lent would offer their advice and recommendations to this end.

# 4

## The Ordinance

An initial draft of an ordinance, prepared by Conron and Lent (see Appendix B), was presented to the Socorro City Council on the evening of December 19, 1977. At that meeting the architects requested the appointment of a committee to review the draft with the architects and to present a final ordinance for consideration by the City Council.

Behind the proposed Historic Districts and Cultural Properties Ordinance lies several years of experience by many other communities which, like Socorro, realized the danger of unguided and often careless growth and change whereby a city's heritage was being engulfed or destroyed by neglect, demolition, or unsympathetic development. Accordingly, each community has taken steps to protect its historic patrimony. At the same time, communities have provided various legal mechanisms for the review of all new construction or alterations that are proposed for Historic Districts.

City governments, as in Socorro, accept "as a matter of public policy that the protection, enhancement, perpetuation, and use of improvements and landscape features of special historical and aesthetic interest or value is a public necessity and is required in the interest of the health, prosperity, safety, and

welfare of the people. . . .”<sup>1</sup> The use of historic district ordinances as a tool for preservation is well established, and they have been upheld by legal opinions at the state and federal judicial levels. In 1945, the United States Supreme Court made its first major decision in support of the concept of a broad definition of the public welfare:

The concept of the public welfare is broad and inclusive. . . . The values it represents are spiritual as well as physical, aesthetic as well as monetary. It is within the power of the legislature to determine the community should be beautiful as well as clean. . . .<sup>2</sup>

An earlier decision, given in 1941 at a state court level, upheld the legality of the oldest of all city historic district ordinances, the Vieux Carré ordinance:

The preservation of the Vieux Carré as it was originally is a benefit to the inhabitants of New Orleans generally, not only for the sentimental value of this showplace but for its commercial value as well, because it attracts tourists and conventions to the city. . . .<sup>3</sup>

The Vieux Carré ordinance was originally adopted in 1936 for the purpose of protecting the historic buildings and character of the French Quarter in New Orleans, Louisiana. (Much of the “French” Quarter actually dates to the earlier Spanish settlement.) In 1964, the New Mexico Supreme Court upheld the constitutionality of the Santa Fe Historic District Ordinance, which had been passed in 1957. The legality of the Santa Fe ordinance is based upon enabling legislation adopted by the state. The Historic District Act states in the Purpose:

that it is the intention of [the legislature] to empower the counties and municipalities of this state with as full and complete powers to preserve, protect and enhance the historic areas lying within their respective jurisdictions as it is possible for this legislature to permit under the Constitution of the United States and of New Mexico and subject to the specific duties and responsibilities respecting historic matters already granted or to be granted under other statutes of this state.<sup>4</sup>

The act goes on to enable “any county or municipality otherwise empowered by law to adopt and enforce zoning ordinances, rules and regulations is hereby empowered to create, as part of the building and zoning regulations and restrictions . . . a zoning district or districts designating certain areas as historical areas. . . .”<sup>5</sup>

In 1969, the state legislature committed the state to a major role in historic preservation through passage of the Cultural Properties Act, which established the State Register of Cultural Properties, the Cultural Properties Review Committee, and sets out the duties, powers, and framework for the administration of the intent of the act.

Section 2. PURPOSE OF THE ACT. The legislature hereby declares that the historical and cultural heritage of the state is one of the state’s most valued and important assets: that the public has an interest in the preservation of all antiquities, historic and prehistoric ruins, sites, structures, objects and similar places and things for their scientific and historical information and value; that the neglect, desecration and destruction of historical and cultural sites, structures, places and objects results in an irreplaceable loss to the public; and that therefore, it is the purpose of the cultural properties act to provide for the preservation, protection and enhancement of structures, sites and objects of historical significance within the state. . . .<sup>6</sup>

The legal framework, then, for the adoption of historic sites and district legislation at the city level is well established. The public acceptance of, and the economic benefits derived from, such legislation has been documented in New Orleans, Boston, Charleston, Monterey, and Santa Fe. Moreover, the National Trust for Historic Preservation has published a summary of historic preservation experiences under the title *The Economic Benefits of Historic Preservation*.

The adoption of a Historic Sites and Districts Ordinance by the City Council of Socorro, then, becomes a major and timely step in the preservation and enhancement of the City of Socorro, a step for which much precedent exists. It can be the foundation for the economic stability and revitalization of the older part—the historic and central core—of Socorro.



A copy of the proposed Ordinance is attached to this report as Appendix B. Below is an explanation of various articles making up the Ordinance and our recommendations for their administration.

## **ARTICLE I—PURPOSE**

By their adoption the City government becomes dedicated to a policy of preservation.

## **ARTICLE 3—BOARD OF ARCHITECTURAL REVIEW**

Under the proposed ordinance, a Board of Architectural Review is created as the reviewing and decision making body responsible to the city council for its actions. However, its larger responsibility is to the spirit and goals of Socorro. While it is incumbent upon the mayor to choose the board members wisely, it is the impartiality, fairness, and soundness of the Board's decisions that will insure the proper preservation of historic structures and the harmonious infill of new construction in historic Socorro.

It is because the composition of the Board is crucial to the policy setting and decision making process that Conron and Lent recommend that two of its members be drawn from the Socorro Historical Society. Much of the historical documentation for the town's buildings and the history of Socorro itself has been detailed by that group. Other members of the Board are to be appointed from the citizenry at large, but they should have a real and concerned interest in the "architectural, social, and cultural heritage of Socorro."<sup>7</sup>

Because of the complexity and long-lasting consequences of Board decisions, it will be advantageous for the board to have its own impartial, professional advisor. Consequently, Section 5 empowers the Board, upon budgetary approval of the city council, of course, to engage the services of a consultant. The draft ordinance states that the Board

shall have the power to retain a professional architect or architectural firm with a demonstrated knowledge and interest in the architectural, cultural, and plan-

ning history of New Mexico as a consultant to the Board. The consultant shall advise and counsel the Board on all relevant questions coming before the Board.

It is understood that the consultant would be a person or firm already in private practice in New Mexico and would be retained under contract, similar to the city attorney, as the advisor to the Board but without a vote on the Board. In addition to the required "knowledge and interest in the . . . history of New Mexico," the consultant should have a sound background in the field of historic preservation.

#### **ARTICLE 4—ESTABLISHMENT OF LANDMARKS**

All structures and sites now documented (see Appendix B) are listed on the New Mexico Register of Cultural Properties and have been included on the National Register of Historic Places nomination form. Nevertheless, it is desirable that the city maintain a parallel register, and that the Board be entrusted with the duty of adding to or deleting from the City Register of Cultural Properties as information and circumstances warrant. (Additional properties that Conron and Lent consider worthy of study for possible inclusion on the city and state registers are noted on Maps 2, 3, 4.) It is recommended that a close liaison be maintained between the Board of Architectural Review and the State Cultural Properties Review Committee for the constant surveillance of the city and state registers as they pertain to Socorro and for the many other interacting programs and benefits that can accrue between the two boards.

The City Register, along with its files of historic photographs and other historic documentation, forms the basis upon which review judgments are made and the historic districts and sites protected from demolition or harmful remodeling.

#### **Landmark Interiors**

The recommended ordinance has been drafted to allow for the designation of city landmarks by the Board of Architectural Review. Designated landmarks and districts constitute the Socorro Register of Cultural Properties. It is a strong conviction

tion of Conron and Lent that inclusion of Landmark Interiors into the City Register recognizes the importance of historic interior architecture as a vital segment of architectural history. They should be included within the protective scrutiny of the Board and afforded any tax benefits (see Chapter 5) that are available to historic property owners in order to assist in the protection and preservation of these interiors for this and future generations of Socorro citizens and their visitors.

Conron and Lent were unable to make a complete survey of potential Landmark Interiors; budget and time simply did not allow for it. We recommend the Review Board undertake such a survey. Of the several interiors we were able to visit, several noteworthy examples of architecture were encountered. The ceiling in a room of the *El Torreon* at 317 Park Street is a very fine example of the late nineteenth-century pressed metal ceiling art. Another good example can be seen in the Vivian Stapleton House at 317 Mt. Carmel Road. These rooms might well be listed as Landmark Interiors, and their preservation is important as part of the total integrity of these historic houses.

A complete survey of interiors throughout Socorro undoubtedly will reveal many more rooms that should be inventoried and described as Addenda to the previously prepared Form A's. Additionally, the survey may well discover fine rooms that qualify as Landmarks themselves, even though the building may not be of Landmark status. These rooms should be documented and listed on the Socorro Register of Cultural Properties.

## **Historic Districts and Architectural Review Areas**

Cities have become increasingly cognizant that the protection of the environment surrounding historic structures is of major significance to the total protection of the structure itself. The visual setting of historic buildings, the placement of new construction within a historic context, and the design relationship between the new and the old are all important to the continued appreciation, enhancement, and protection of the historic integrity of Registered buildings. Therefore, review of

all new construction is required to insure its compatibility with the historic surroundings.

Further, there are groups of buildings, large and small, simple in design and detailing, which together form a streetscape or area representative of a visual segment of the historic continuity in the community. In Socorro, the proposed Chihuahua Historic district is just such an area, four small homes—two of which have small but now vacant, retail stores attached, while one other home has a large adobe barn or warehouse structure connected along the southeast side—have been listed on the State Register of Cultural Properties. Located along Nicholas Avenue the small grouping of houses and stores form a separate but closely knit residential and commercial neighborhood in Socorro. Similarly, but perhaps more obviously, a cohesive area or district is the collection of adobe brick structures in the vicinity of Bernard Street. Both fine and simple structures make-up this district, many of which remain from the earlier Spanish/Mexican settlement days.

Accordingly, the draft ordinance makes possible the creation of Historic Districts where groupings of historic structures exist. It provides for the delineation of an Architectural Review Area to review and approve proposed development, new construction, and alteration to existing historic or nonhistoric buildings to insure the compatibility of change to the goals of preservation. Rather than extending the boundaries of the historic districts beyond the actual grouping of historic structures to include lots on which no historic buildings or sites exist, and thereby granting the implication of historic eminence to unworthy structures, the Architectural Review Area is recommended as the tool to achieve the desired design review ends. The primary purpose behind the establishment of districts and review areas must be the maintenance of the environmental and historical quality, the sense of time and place, of culturally significant parts of the city. The *conservation* of these qualities and amenities along with the *preservation* of historic structures and sites is in the hands of the Review Board through the diligent use of the design review process. The final success of the process—the final success for Socorro—will be derived from a clear understanding by both the Board and property owners

alike of the need for the conservation and continuation of those cultural qualities that have merit for today. A goal of preservation and conservation is the development of an environment where the cultural achievements of the past can be integrated with the functions, needs, and desires of tomorrow.

### **Classifications of Cultural and/or Architectural Merit**

Section 3 of Article IV requires that the Board place “each registered landmark property and . . . each building, structure, and site within historic and architectural review areas” under a classification of merit: exceptional, notable, contributory, or nonrated. (See maps containing recommended classifications for each of the structures for which Form A’s have been prepared.)

*Group 1. EXCEPTIONAL* refers to buildings, interiors, sites or landscapes of the highest architectural, scenic, cultural, or historic quality that reflect national or regional design trends, fashions, and styles. They are well proportioned, with sophisticated use of architectural features and details for doors, windows, period designs, chimneys, portals, verandas, massing, materials, textures. They are often elegant, innovative and rare; they are irreplaceable. They must be preserved and protected *in situ*. Only under the most compelling of reasons should they be allowed to be moved to another site.

*Group 2. NOTABLE* designates good architectural, scenic, cultural or historic quality within its style but less sophisticated and refined than EXCEPTIONAL. It is appealing, sometimes curious, interesting, but not rare and indeed similar to others. It should be retained under all but the most compelling of reasons.

*Group 3. CONTRIBUTORY* is used to classify buildings, sites, or landscapes of value and quality without which the character of the district would be lessened.

*Group 4. NONRATED* is a category of structures and sites that either have not been examined or have been determined to be intrusions in the historic context. If it is determined that a structure or site is an intrusion, the records of the Review Board should include this observation.

In addition, the Review Board should establish two lists as follows:

- (1) properties that should receive further research, including interiors, and based on this documentation upgrading of the structure may be planned;
- (2) buildings whose original fabric has undergone adverse changes and should be restored.

The evaluation of structures throughout the various districts and at individual locations is an important and necessary prelude to the decisions that the Board will be called upon to make. Certainly a Nonrated building would not be eligible for the property tax benefits that can be obtained under the provisions of the New Mexico Cultural Properties Act (see Chapter 5, Tax Incentives, Financing). Also, as preservation grants-in-aid from state, federal, or private sources increase, this classification process will be an aid for setting city-wide preservation priorities. And lastly, in any battle against a request to demolish a structure, the time granted the Board for postponing the issuance of a permit hinges upon the structures classification. It can also be said that the efforts to which the Board and preservation-minded citizens may go could well hinge upon the value placed on the historic and architectural merit of the structure. An Exceptional-rated structure, such as the Knights of Pythias Hall or the Val Verde Hotel, would call for a major effort for preservation. On the other hand, the possible loss of a Contributory building, although certainly of concern and not to be wished, would not be ruinous to the district and the city. This is not to be construed as a license to demolish Contributory structures, but, rather, to acknowledge the practical limitations in the saving of buildings and to concede to the occasional realities of economic hardship or a need for the construction of new building facilities within a historic district.

The placement of structures within classifications of merit is difficult and subject to subjective judgments. Obviously, some buildings are of greater or outstanding merit while others are of lesser merit. As one surveys Socorro, it becomes evident that some buildings are priceless remnants from the past and must be preserved at all costs; the Juan Nepomuceno Garcia House

(Map 3, site 4) is of major historic and architectural importance to the nation as well as to Socorro. Other buildings, although they should be retained whenever possible, might have to yield before the pressures of public need. Contemporary society's needs and land use requirements differ from those of an earlier period when the buildings were erected. Consequently, the conflict between the standing old and the proposed new will require the most careful and vigilant decision making by the Board. The pressures of possible economic gain to come from new construction following the demolition of old, but historic buildings must be weighed against the strong, often compelling, consideration for the retention of the material and visual fabric of the cultural patrimony and the need to pass on to the future a visual record of yesterday.

The Board is also to prepare "guidelines and philosophy for the preservation, restoration, or alteration of existing registered structures. . . ." Several useful documents exist already. The Cultural Properties Review Committee has developed "*Criteria For Evaluating Architectural Changes In Registered Historic Sites*," which, adopted in 1976, have been published in the Committee's 1977 Annual Report, copies of which can be obtained from the State Historic Preservation Officer in Santa Fe (see also Appendix D). Further, the U.S. Department of Housing and Urban Development, in collaboration with the Department of the Interior, has prepared *Guidelines for Rehabilitating Old Buildings*. Included within these guidelines is a checklist for consideration by property owners, which has been added to this report as Appendix E. Finally, the recent international conference on the "Preservation of Mud Structures" held in Santa Fe resulted in development of guidelines for the preservation of adobe structures.

Each of the above mentioned documents contain much useful information from which the Review Board can develop a concise folder or brochure of restoration guidelines that can be made available to the citizens of Socorro.

## **ARTICLE 5—CERTIFICATE OF APPROPRIATENESS**

Sections 4 and 5 provide for the framework, guidelines, and philosophy upon which all Board decisions are based, and

therefore the interpretation of Section 4 and the completion of Section 5 are crucial to the future preservation and development of the historic legacy of Socorro.

Section 4 makes a positive statement of preservation and conservation philosophy:

It is not the intention of this ordinance to limit the creativity of planners, architects, landscape architects, and other designers in experimenting, exploring, and expressing new ideas. Proposed construction and alteration should be encouraged to make a clear distinction between the old and the new. Proposed new construction or alteration should express its own time and solve its own problems while maintaining a harmony of materials, proportion, and rhythm. Construction or alteration should be in harmony with, but need not be in the style of, the neighboring historic structure.

Conron and Lent urge that Socorro adopt this statement as a premise, for it is based upon the history of architecture as a continuous flow and development of design forms and fashions. As the functional needs, available technology, and social customs of society have changed, so have the architectural styles, massings, forms, and facade silhouettes altered. To be sure, architectural style revivals have been a part of this change and flow, as was the revival of the Pueblo/Spanish style in New Mexico beginning in 1908. These revivals, though, have generally been the outgrowth of cultural fashions and society's current tastes; they cannot and should not be imposed by fiat.

Throughout this nation, knowledge and experience is accumulating in the administration of historic districts. This experience has led most preservationists to feel that existing historic buildings are better served when new in-fill buildings are designed in a harmonious, compatibly scaled, but *fresh* and modern architectural style. New construction should not imitate the architectural details or ape the overall design of the earlier buildings for which a historic district is designated: they should, however, complement the historic structure in a quiet, refined manner. Each building should be honestly of its own time. Let



the new enhance the old by subtle, dignified variations in design form and details so that each building is a recognizable reflection of its own purpose, time, and place.

Section 4 of the ordinance continues: "New construction shall be visually compatible with the buildings and open spaces to which it is visually related through consideration of the following factors." The Review Board judges for compatibility of proposed new construction with reference to seven criteria: height; proportion of building facades and the openings within the facades; rhythm of solids to voids, entrance and/or porch projections and of building placement on the lots; relationship of materials, texture, and color; roof shapes and forms; scale, size, and mass; and directional expression of facades whether horizontal, vertical, or nondirectional. The ordinance attempts to aid the Board in the review process by adding into Section 4 "Grounds for disapproving an application for appropriateness" which, among other things, may include: arresting and spectacular effects; violent contrasts of materials or color; a multiplicity of incongruous details resulting in a restless and disturbing appearance; the absence of unity and coherence with the dignity and character of the present structure in the case of repair, remodeling, or enlargement of an existing structure; the absence of unity and coherence with the prevailing character of the neighborhood in the case of a new building; design which is obviously incongruous with the historical aspects of the surrounding neighborhood.

The burden of demonstrating compatibility is correctly placed upon the applicant. Experience in other communities, where historic district ordinances are in effect, has shown that all too often an application for a Certificate of Appropriateness is not accompanied by sufficient documentation upon which a Review Board can judge for potential adverse effect upon the district. All too often the plans and evaluations are based on information that is sketchy and vague. Section 2 of Article 5 includes an explicit requirement:

In the case of an application for new construction, the Board shall be given preliminary plans and sketches for review and comment; such preliminary plans shall be accompanied by legible photographs of adjoining properties and/or sketch elevations or perspective drawings that clearly indicate the relationship of the new

structure to the existing neighboring structures or open spaces.

Once presented with adequate information, the Socorro Review Board, in consultation with its professional advisor, can compare the potential effect of the proposed new construction as it relates to the existing, old structure. Each of the factors can be evaluated, compared, and rated. Questions to be considered are whether the proposed structure will be too high, too massive, or out of scale. A photographic record should be maintained, which includes not only all available historic photographs but also a complete record of all buildings, sites, and landscapes of the Historic Districts and the Architectural Review Area, as well as those individual registered buildings, sites, and landscapes that lie outside the districts. Such a photographic record and a complete set of the Sanborn Fire Insurance maps, along with the building documentation contained on the Form A's, which are on file at City Hall, and the brief history of the architectural styles of Socorro (Chapter 2), will be of immense aid in assisting the Board in its deliberations. All these sources form a ready reference file for each member of the Board and its professional consultant.

## **ARTICLE 6—MINOR OR EMERGENCY REPAIRS**

Section 1 of Article 6, which is concerned with “Minor repairs, emergency repairs, and routine building maintenance” such as exterior painting, grants to the Building Inspector the right to approve applications from property owners to do minor repairs or maintenance. This article is intended to facilitate the application process and to relieve the Board of matters of a routine nature that can best be managed by its staff. The article does require, however, that the Board be informed of actions taken by the Building Inspector, who “shall report all such applications and his actions pertaining thereto at the next meeting of the Board.”

## **ARTICLE 7—DEMOLITION**

A matter of great concern to all communities is the continuing loss through fire, earthquake, or storm of those buildings

around which an Historic District was originally established. But the most injurious damage oftentimes results from a hastily conceived need for demolition. Demolition of Exceptional or Notable buildings cannot be tolerated; all efforts must be made to preserve these structures and to make them economically and functionally viable for today's needs. The ordinance sets out the rules and procedures under which an application to demolish a structure is to be processed. The ordinance grants a reasonable period of time (up to a year's delay for Exceptional and Notable structures) in which the Board and concerned citizens or organizations can work toward preservation. Further, the ordinance grants the applicant relief from all applicable city taxes normally placed upon the property in question during that time for which the Board has refused to approve the application to demolish.

The period of delay from demolition allowable under this Article can be justified only if the Board and the concerned citizens or organizations work diligently to overcome the reasons for the application; they must develop, either with the present owner or with a prospective owner, a pragmatic, funded plan for preservation. It must be demonstrated to the property owner and to the community at large that the interests of all citizens can best be served by retention and preservation, and that the funds to implement the preservation plan can be raised. In too many cases demolition finally occurs because the collective will of the community backed by adequate funding is too little and too late.

## **ARTICLE 8—DEMOLITION BY NEGLECT**

This Article addresses a problem that occasionally occurs in all communities: the slow deterioration through neglect of a building over a period of time, which leads eventually to collapse or condemnation. This process, if allowed to continue, is dangerous to the health, safety and property values of the neighborhood. This gradual deterioration, though, sometimes is profitable to the owner; he pays little or no taxes, no maintenance, and ultimately forces the city to grant him a demolition permit. If the building has (or had) historic value, then yet another hole

has been rent in the fabric of historic cloth. Article 8, however, gives the city the tools for the prevention of demolition by neglect.

## ARTICLE 9—SIGNS

Signs are of particular importance because of their prominence, but design principles for them are particularly difficult to define because signs serve so many functions and will be provided by such a variety of private businesses and public agencies. Standards of size, subject matter, lighting, and relationship to buildings, color, and typography must be carefully studied and guidelines prepared for use by property owners and renters. Three or four type faces might be selected by the Board for inclusion in the guidelines; these faces can be flexible in form, yet compatible in style and chosen to complement the general character of the various districts.

Section 2 of this Article addresses two of the most common abuses to the visual environment and which should come, therefore, under the immediate preview of the Board.

Signs, other than existing signs recognized by the Board as of historical importance [for example, the “OWL CIGAR” lettering on the Knights of Pythias Building on Manzanares Street], *not* permitted in the Historic Districts include the following:

- 1) billboards or signs which advertise products or services not available at the same premises with the sign
- 2) signs mounted on the roofs of buildings or structures.

Sections 3 and 4 address other obvious and immediate conditions with which the Board must be concerned.

*Section 3.* Any sign displayed which no longer advertises a bona fide business conducted upon the premises shall upon notification by the Board be taken down or removed within five (5) days after such notification and failure so to comply on the part of the owner, occupant, agent, or person having the beneficial use of any building or premises upon which sign

may be found shall subject such person to the penalty provided in Article XIII.

*Section 4.* No permit shall be required under this ordinance for temporary sale or lease signs, temporary signs of persons and firms connected with work on buildings under actual construction or alteration. No such sign shall exceed four square feet in size, nor shall there be more than one sign at each actual construction or alteration site.

The ordinance addresses obvious matters of visual concern to the Historic Districts. Conron and Lent recommends that a graphic design study be commissioned by the city to facilitate the implementation of this Article. The results of the study will be of long range importance to the visual and economic vitality of the Historic Districts.

## **ARTICLE 10—MOVING OR RELOCATION**

Article 10 simply states that “No building or structure listed on the Register or located within a Historic District or Architectural Review Area shall be moved or relocated unless the same is approved by the Board.” The integrity of a Historic District can be adversely affected by the removal or relocation of significant structures from the district. Historic structures should remain *in situ* without, of course, imposing a hardship upon a property owner. Only in rare cases does the National Register of Historic Places accept structures for listing in the Register after they have been removed from their original sites, and then only where it can be demonstrated that preservation of the structure could only be possible by its removal to a new site.

# 5

## Tax Incentives, Financing, Urban Homesteading

### **FEDERAL TAX REFORM ACT OF 1976**

The Federal government has finally taken steps to give tax advantages for the preservation of historic properties through enactment of the Tax Reform Act of 1976. The act changes the federal tax code as it pertains to preservation activities. These changes are found in Section 2124, "Tax incentives to Encourage the Preservation of Historic Structures." This section provides several new incentives for historic preservation and changes provisions in the previous tax code that have actually worked against preservation. The incentives include five-year amortization of the costs for rehabilitating historic structures and accelerated depreciation for substantially rehabilitated historic properties. Also stipulated are tax penalties for failure to maintain a historic property, including denial of deductions for the demolition of historic structures and denial of accelerated depreciation for new structures built on the site of a demolished historic property. The effect of these changes is to encourage rehabilitation rather than to induce demolition and replacement of historic commercial structures, such as office buildings, stores, theaters,

apartment buildings, warehouses, factories, and other income producing properties. The provisions cover every “certified historic structure,” which is defined as depreciable property that is either in the National Register of Historic Places, located within a national register district and certified by the secretary of the interior as contributive to the district, or located within a locally designated district established under a statute approved by the secretary of the interior. Although actual guidelines have not yet been published, present information would indicate that adoption of the proposed Historic Districts and Cultural Properties Ordinance with its review provisions will qualify the five Historic Districts and their documented properties along with the separately documented buildings included on the National Register nomination as “certified” districts and structures.

Provisions of the Tax Reform Act deter demolition of historic properties. Section 2124 (b) provides that an owner of a certified structure cannot deduct from his income any amounts expended for its demolition or for any loss sustained on account of its demolition. Instead, these amounts must be capitalized and added to the basis of the property, thereby deferring the tax benefit and reducing it. This section considers any structure located within a historic district to be of historic value unless the secretary of the interior has certified, prior to demolition, that the structure is not of significance to the district.

Balancing this deterrent to the destruction are incentives for the rehabilitation of historic properties. Section 2124 (a) provides that a taxpayer may amortize over a sixty month period any capital expenditure incurred in rehabilitation of a certified historic structure in lieu of depreciation deductions otherwise allowable. Section 2124 (c) prohibits use of the accelerated method of depreciation for any new property constructed wholly or partly on a site formerly occupied by a certified historic structure that was demolished or is substantially altered other than by a certified rehabilitation. Instead, the owner must use less attractive straight-line depreciation methods. Alternatively, Section 2124 (d) allows owners of historic properties to use accelerated methods of depreciation for expenses incurred when they substantially rehabilitate their depreciable properties. There are certain requirements that must be met on the extent of the investment in rehabilitation.

Section 2124 (a), "Transfers of Partial Interests in Property for Conservation Purposes," expands the scope of property interests that can be donated for preservation purposes and permits their deduction as charitable contributions. It allows as a deduction the contribution to a charitable organization or a government entity exclusively for conservation purposes several property arrangements, including a lease on, option to purchase, or an easement with respect to real property of not less than thirty years duration or a remainder interest in real property. The Tax Reduction and Simplification Act of 1977 changes the thirty year provision so that easements on real property for conservation purposes now must be in perpetuity. In addition, a technical error in the 1976 legislation had set the effective dates for such transfers as after June 13, 1976 and before June 14, 1977. The 1977 amendment changes these dates to after June 13, 1976 and before June 13, 1981.

Sen. Strom Thurmond (R-S.C.) introduced S.1158 on March 29, 1977, as an amendment to the 1976 act, granting amortization on noncommercial property. Under Thurmond's bill, the individual taxpayer would have the same advantage as the commercial taxpayer. This would mean that he could use the equivalent of a depreciation allowance or he could amortize his certified rehabilitation expenditures over a sixty month period.

In the enactment of Section 2124 of the Tax Reform Act, committee reports indicate that Congress believes the rehabilitation and preservation of historic structures and neighborhoods is an important national goal. Senator Thurmond has pointed out to his fellow congressmen that many of these structures are in private hands and yet not commercially used, and to deny private owners the benefits granted to commercial owners thwarts the expressed intent of Congress. The senator's proposal will allow special tax treatment that will provide a real incentive for the noncommercial property owner to rehabilitate properties and to help preserve the architectural heritage of this country. S.1158 did not pass during the 1977 session of Congress.

The following chapter outlines many of the State and Federal tax incentives which can accrue to owners of historic properties. Further it summarizes several of the Grant-in-Aid programs available for owners at the time this report was prepared.

The Federal Tax Reform Act of 1976, which was further



clarified in the 1978 revisions, contains both incentives for preservation and disincentives for the destruction of historic structures. This report was current at the time it was completed for the City of Socorro. But as each new session of Congress gathers in Washington, additional legislation is introduced that can affect the tax situation for property owners.

Accordingly, the reader is advised to review the current State and Federal statutes at the time he or she begins to undertake preservation action on a historic building, or contemplates the purchase or demolition of any structure that may qualify as historic under current law. Additional and current information may be obtained by contacting the State Historic Preservation Officer at the State Capital in Santa Fe. (See Appendix F for address). Further, consultation with a tax expert is advised before attempting to make use of any benefits under the Tax Reform Act.<sup>1</sup>

## **NEW MEXICO CULTURAL PROPERTIES ACT**

Passage of the Cultural Properties Act in 1969 placed the state of New Mexico in the forefront of states undertaking preservation efforts. Section 11 of the Act deals with "Tax Exemption" and is designed to provide tax relief to property owners for the preservation or restoration of properties listed on the Register of Cultural Properties.

To encourage the restoration and preservation of cultural properties which are under private ownership, all cultural properties listed on the official register with the written consent of the owner and which are available for educational purposes under conditions approved by the committee and in conformance with the meaning of Article 8, Section 3 of the constitution of New Mexico shall be exempt from that portion of local city, county, and school property taxes which is offset by a properly documented showing of committee approved restoration, preservation, and maintenance expenses. Local city, county, and school property taxes . . . shall be reduced by the amount expended for restoration, preservation, and maintenance each year, and amounts expended in a given year may be

carried forward to as many as ten subsequent years for application to property taxes; provided, however, that if the registered cultural property is lawfully removed from the official register, any unabsorbed tax credit accumulated by the owner shall immediately lapse.

Although this may, at first, place a temporary respite on the property tax income to the city and county, the tax relief is devised to promote the preservation or restoration of registered properties, thereby increasing the long range property value of the structure. Further, the up-grading of one property often motivates adjacent and nearby owners to improve their own buildings. Consequently, the neighborhood is stabilized and, indeed, improved. The property values increase as the neighborhood becomes more desirable, which can thus increase the tax base of the whole district. Short range tax relief can result in a long range improvement in the tax income to the community, the county, and to the schools.

### **FUNDING PROGRAMS AND GRANTS-IN-AID— A SUMMARY**

A number of programs are available for the financing of restoration and rehabilitation of historic structures. We suggest that the city, through its appropriate agent—possibly the Review Board—make a comprehensive study of the various current funding opportunities. The citizens of Socorro are in a position to benefit from these programs, and we would like to mention some of them.

We would particularly like to encourage the citizens of Socorro to explore the Grants-in-Aid Program of the Heritage Conservation and Recreation Service. This program, administered through the State Historic Preservation Office and the Cultural Properties Review Committee, can provide up to 50 percent matching funds for three types of projects: survey and planning, including drafting of project plans and specifications, research, and other expenses; acquisition of actual structures (the Val Verde Hotel was purchased with the aid of funds from the Grants-in-Aid Program); and development, including protection, rehabilitation, and restoration of historic properties ac-

cording to professional standards. Information on funding is available from the State Historic Preservation Officer.

The Emergency Home Purchase Assistance Act of 1974 authorizes a Historic Preservation Loan Program for the purpose of financing restoration, rehabilitation, or preservation of residential structures that have National Register status. The Historic Preservation Loan program is now operational and offers loans insured by the FHA up to \$15,000 per residential unit and \$45,000 per structure available directly from the 9,500 FHA-approved lending institutions throughout the United States.

Other programs that assist with preservation work include the National Historic Preservation Fund, administered by the National Trust for Historic Preservation. It is a revolving fund established to assist its nonprofit member organizations in developing their own local revolving fund.

The Urban Reinvestment Task Force, a joint effort of the Department of Housing and Urban Development (HUD) and the Federal Home Loan Bank Board, and its Neighborhood Housing Services, should be seriously explored. Designed to stimulate investment in urban neighborhoods, it establishes a partnership of neighborhood residents, local government, and financial institutions. The Urban Reinvestment Task Force has developed Neighborhood Preservation Projects to provide demonstration grants and technical assistance, and through them innovative approaches to stabilizing and improving neighborhoods are supported. (See Appendix F for the address.)

The City of Socorro should also explore HUD's Urban Development Grant Programs of which at least 25 percent has been set aside for communities with populations under 50,000. Also of note is the Community Development Block Grant Program, administered by HUD, as well as any amendments under Title I of the National Housing Act, Section 312 of the Housing Act of 1964, and the Act of October 15, 1966, which could provide assistance for historic structures.

## **URBAN HOMESTEADING**

Socorro is a city with a relatively large number of unoccupied structures—many of them of historic value—and it should promptly take steps to initiate a program of urban homesteading.

Urban homesteading is a unique tool, already at work in at least four major cities in the United States, by which the city acquires title to a derelict property. The title and property are then turned over to an individual who agrees to renovate the property. The program could also provide low interest loans. In fact, the nature of urban homesteadings varies greatly. The concept can provide a tremendous stimulus to the revitalization of unutilized structures. There is no reason why it could not work in Socorro, and information on it is readily available.

Examples of dwellings in our survey that stand vacant and could fit into an urban homestead program include the Bourguignon House (Map 2, site 10) on Mt. Carmel Road, the house just south of the Magdalena spur at "502" Park, which in its time was a very fine dwelling, the Rogerio Torres House on Mt. Carmel Road, and 304 Garfield (Map 4, site 60), and many other properties outside the scope of our survey. These structures would be identified in the establishing of an urban homestead program. Section 810 of the Housing and Community Development Act of 1974 authorizes HUD to transfer dwellings to which it holds title to state or local governments for homesteading programs. Also, direct federal rehabilitation loans are available from HUD to those cities that submit the most comprehensive plans for using homesteading as part of the locally designed neighborhood preservation programs. In 1977, \$11.25 million was available in housing and \$13 million in rehabilitation loans.

## **SHOPSTEADING**

The concepts of urban homesteading could be expanded to shopsteading. The city could purchase property through its arranged program financing and then lease property to a business at very competitive rates to encourage businesses to utilize vacant structures. This program could possibly be effective in the revitalization of the Plaza. The City of Baltimore is selling for \$100 each, three-story buildings claimed for nonpayment of taxes. The only conditions are that the owner agrees to bring the building up to codes and to operate a business there for at least two years.<sup>3</sup> Socorro should consider such an approach, with the provision that the structure be restored according to

the guidelines of the Review Board. The city could also lure new business to the Kittrel Park area by offering tax incentives on property. Although a temporary decrease in revenue might be experienced, the eventual property values could be significantly increased and the entire downtown economy stimulated. A one-story building, such as 106 Manzanares Avenue E., could be reactivated, as well as any vacant properties in the Plaza area. Stores, some of which are attached to dwellings, in the Chihuahua District could be functional once more.

With its abundance of vacant properties and relatively low real estate values, Socorro could be an innovator in the state in implementing homesteading and shopsteading programs.

# *Appendix A*

## Recommendations

- I. In order to implement this report, we make the following recommendations to the City of Socorro:
  1. Appoint an Ordinance Review Committee.
  2. Adopt an Historic District and Cultural Properties Ordinance with the Historic Districts and Architectural Review area as detailed on the maps within this report.
  3. Appoint the Architectural Review Board based upon the specifications within the Ordinance.
  4. Re-emphasize the Kittrel Park area as the central business district of Socorro.
  5. Commission a graphic designing study for the establishment of a policy on signs throughout the Architectural Review area as well as for each historic district, and the preparation of guidelines for the implementation of that policy. This study should be executed under the supervision of the Architectural Review Board.
  6. Establish, in consultation with the city attorney, the legal descriptions of the boundaries of the Architectural Review Area and the five historic districts.
  7. Commission an archaeological survey and study of the Indian Pueblo ruins and the early Spanish settlement prior to 1817.
- II. In order to be of optimum effectiveness to the citizens of

Socorro, the Architectural Review Board should pursue the following:

1. Appoint a professional consultant.
2. Establish a close liaison between itself and the State Cultural Properties Review Committee.
3. Maintain a Socorro Register of Cultural Properties. (Properties can be added or removed by action of the Board.) Compile State Register Form A's for additional properties and sites to be nominated to the State Register.
4. Make public announcements of all meetings in the local newspaper. Publish a regular newsletter or columns in the newspaper.
5. Conduct or commission a survey for locating and documenting landmark interiors.
6. Undertake the publication of informative, bi-lingual pamphlets that explain the Board's policies and sets out guidelines and procedures:
  - A. for the general public, a background history of Socorro Historic District Ordinances, an explanation of the Review Board functions, purposes, procedures and regulations;
  - B. for owners and residents of historic properties, descriptions of architectural style elements, repair, and maintenance guidelines for building repairs, when to seek advice or permission from the Review Board, and an explanation of the regulations and philosophy of the ordinance.
  - C. for architects, builders, designers, and prospective purchasers, descriptions of the districts and their architecture, the review philosophy and when to consult with the Review Board;
  - D. an outline of current funding opportunities for owners and explanation of tax incentives and disincentives;
  - E. explanation of the Board's Policies on the following landscape and building elements:
    - (1) tree planting and landscaping.
    - (2) sign criteria with samples and type styles.
    - (3) exterior lighting for streets, lots, or buildings,

with recommended solutions and alternatives showing desirable sample installations.

- (4) roofs and roofing based on a detailed survey of historic types and materials with recommended specifications and materials.
  - (5) porch and portal details, including trim and millwork, showing historic precedents and possibilities for new porches and portals.
  - (6) materials policy, including guidelines for the use, maintenance, and repair of brick, adobe, and surface coverings.
  - (7) painting: colors and color schemes for each district should be prepared after a study of historic building fabrics. It is possible to develop color policy based on schemes for the various historic periods and designs compatible but varying color combinations for new construction.
7. Create a list of properties that may need further research and documentation, possible inclusion on the City Register and nomination to the State Register. Further research is particularly recommended in the following areas:
- A. San Miguel Church Historic District;
  - B. Lopezville and Lopez House;
  - C. 110-118 Plaza (architect, owners, contractors);
  - D. 103 California St., S. (turn of the century solid-stone structure beneath its stucco);
  - E. Kittrel Park;
  - F. Green House (*emborregado* plastering);
  - G. Sanchez House (*emborregado* plastering, 203 Highway 60);
  - H. 311 Mt. Carmel Road (further consideration);
  - I. 328 Mt. Carmel Road (further consideration);
  - J. Frassinet House (424 Terry Avenue);
  - K. 319 Terry Avenue;
  - L. 104 Fifth St.; S.E., corner of Abeytia Avenue E.;
  - M. 416, 418 California St., S.;
  - N. S.W. corner Nicholas and Grant Avenue;
  - O. 411 Nicholas Avenue.



8. Maintain a record of historic buildings that have had adverse alterations, but which may be restorable.
9. Urge restoration according to available historic evidence of such key buildings as the Fortune Property store and the Capitol Saloon, both of which face the Park, and the Knights of Pythias Hall.
10. Retain files of historic photographs and other historic documents, including maps, for review purposes, as well as a set of Sanborn Fire Insurance maps for historical documentation.
11. Create a photographic record of not only historic photographs, but of all buildings, sites, and landscapes in the historic districts and the Review Areas. The file should be on record at City Hall along with Form A's, district descriptions, architectural history, and report copies.
12. Urge relocation of the house at 407 California St., N. to a vacant lot within the Architectural Review Area, but preferably onto the vacant lot on the northwest corner of Abeytia Avenue and Fifth Street, diagonally opposite its twin.
13. Take appropriate steps to establish an Urban Homesteading and Shopsteading program for the revitalization of vacant properties within the Architectural Review Area and Historic Districts. Such properties could include:
  - A. Bourguignon House (Homesteading);
  - B. "502" Park St. (Homesteading);
  - C. Rogerio Torres House, 315 Mt. Carmel Road (Homesteading);
  - D. 606 Nicholas Avenue (Shopsteading).
14. Explore funding and grant opportunities for both city and individual property owners of registered historic properties.
15. Explore possibilities for the city or the Socorro County Historical Society to acquire merchantable title for endangered properties, facade, and interior easements of less than fee simple nature.
16. Explore possibilities for city statutes to implement facade and interior easements.

17. Request that either the Historic American Engineering Record or the Historic American Building Survey document and record the Crown Mill and the Illinois Brewery.

# *Appendix B*

## Historic Districts and Cultural Properties Ordinance

An ordinance to amend the zoning ordinance number ZO 1971: To establish landmarks, historic districts, and an architectural review area or areas and to provide for regulations therein. Be it ordained by the City Council of the City of Socorro, New Mexico, as follows:

### **ARTICLE I—PURPOSE**

*Section 1.* This ordinance is enacted for the purpose of establishing and carrying into effect the several powers, duties, and privileges conferred upon the City of Socorro by the laws of the State of New Mexico, sections 14–28–9 through 14–28–18, both inclusive, New Mexico Statutes 1953, annotated together with acts amendatory thereof and supplementary thereto.

*Section 2.* It is hereby declared as a matter of public policy that the protection, enhancement, perpetuation, and use of improvements and landscape features of special historical and aesthetic interest or value is a public necessity and is required in the interest of the health, prosperity, safety, and welfare of the people of Socorro.

*Section 3.* The intent of this ordinance is to:

- A. effect and accomplish the protection, preservation, restoration, maintenance, and enhancement of such

improvements and landscape features or properties and districts which represent or reflect elements of the City's cultural, social, economic, political, and architectural history;

- B. stabilize and improve property values of such properties in such district or districts;
- C. foster civic pride in the cultural, social, economic, political, and architectural achievements of the past;
- D. strengthen the economy of the City of Socorro;
- E. promote the use of historic and cultural landmarks, interior landmarks, and scenic landmarks for the education, pleasure, and welfare of tourists, visitors, and the people of Socorro.

## **ARTICLE II—DEFINITIONS**

This Article, containing the definitions of pertinent words and phrases used in the Ordinance, should be completed as the final draft is prepared. They must be derived from the working of the final draft and are best compiled in collaboration with the City Attorney.

## **ARTICLE III—BOARD OF ARCHITECTURAL REVIEW**

*Section 1.* There is hereby created a Board of Architectural Review hereinafter referred to as the Board, consisting of five (5) members who are residents of Socorro and who shall be appointed by the Mayor without regard to political affiliation. The members shall include two members in good standing of the Socorro Historical Society, its successor in interest or assigns, and three members at large who shall have an interest in the preservation and enhancement of the architectural, social, and cultural heritage of Socorro.

*Section 2.* The term of office shall be for two years, however, for the first appointments, the Mayor shall appoint three members for one year and two members for two years.

*Section 3.* The Board shall have the functions and duties as are

hereinafter prescribed and shall make such recommendations to the City Council as may be needed to effectuate the purposes of this ordinance.

*Section 4.* The Board shall elect from its members a chairman, vice-chairman and secretary. The term of office shall be for one year.

*Section 5.* The Board shall meet at a reasonable and regular time and place as fixed by the Board; six meetings a year shall be considered a minimum. A quorum of three members shall be required for consideration of any matter, and any motion taken shall require the affirmative or negative vote of a majority of the membership of the Board. Board members are required to abstain from voting on any action in which their financial interests or those of their immediate families are directly involved. The Board shall keep minutes of its proceedings, including the record of the vote of each member on each question, and its minutes are public record. Special meetings may be called in accordance with the laws of New Mexico. All meetings are open to the public.

*Section 6.* The Board shall have the power to retain a professional architect or architectural firm with a demonstrated knowledge and interest in the architectural, cultural, and planning history of New Mexico as a consultant to the Board. The consultant shall advise and counsel the Board on all relevant questions coming before the Board, but shall have no vote.

#### **ARTICLE IV—ESTABLISHMENT OF LANDMARKS, LANDMARK SITES, INTERIOR LANDMARKS, SCENIC LANDMARKS, HISTORIC DISTRICTS, AND ARCHITECTURAL REVIEW DISTRICTS.**

*Section 1.* For the purpose of effecting and furthering the protection, preservation, restoration, maintenance, and enhancement and use of landmarks, historic districts, and architectural review districts, the Board shall have the duty and power:

- A. to maintain a Register of Cultural Properties that shall include landmarks, landmark sites, landmark interiors, and scenic landmarks that are identified by a description setting forth the general architectural, historical,

cultural, or scenic significance and location thereof. The Board shall have the power to add properties or to delete properties from the Register as circumstances warrant.

- B. to designate historic districts and architectural review districts setting forth the location and boundaries thereof, and in order to effectuate the purposes of this ordinance, to designate changes in such locations and boundaries.

*Section 2.* The Board shall, within ten (10) days after making a designation or amending a designation, contact the owners of each property or site elected for designation and explain the reasons for and the benefits of designation. The Board shall provide guidance and advice to the owners of registered property as to the protection, preservation and restoration of registered properties.

*Section 3.* The Board shall establish classifications of cultural and/or architectural merit for each registered landmark property and for each building, structure and site within historic and architectural review areas. These classifications shall be:

- 1) Exceptional;
- 2) Notable;
- 3) Contributory, that is, of value as part of the environment and cultural scene;
- 4) Nonrated, to be those properties not classified above.

## **ARTICLE V—CERTIFICATE OF APPROPRIATENESS**

*Section 1.* A certificate of appropriateness issued by the Building Inspector after approval by the Board shall be required before a permit is issued for any of the following work contemplated to be done in any Historic District or Architectural Review Area, or on any Registered landmark, landmark site, landmark interior, and scenic landmark:

- 1) Demolition of a registered building or structure;
- 2) Moving of a registered building or structure;
- 3) Moving of a nonregistered building or structure into a Historic District or Architectural Review Area;
- 4) Any new construction, alteration, or restoration on registered buildings or structures, including color change;

- 5) Any new construction of a principal building or ancillary building or structure;
- 6) Change in existing walls or fences, or construction of new walls and fences;
- 7) Change in the exterior appearance of existing non-rated buildings within a Historic District or Architectural Review Area by additions, reconstruction, alteration, or maintenance involving color change;
- 8) Any new construction, alterations, landscaping, or changes in existing planting, walls, fences, earth forms, or maintenance involving color change on any registered landmark site, or any park open space, parking lot, or vacant lot within a Historic District or Architectural Review Area.

*Section 2.* Application for a Certificate of Appropriateness shall give such information and be accompanied by such plans, specifications, and descriptions as may be required to enable the Board to form an intelligent understanding of the proposed work, including photographs of existing building structures or sites. In the case of an application for new construction, the Board shall be given preliminary plans and sketches for review and comment; such preliminary plans shall be accompanied by legible photographs of adjoining properties, and/or sketches, elevations, or perspective drawings which clearly indicate the relationship of the proposed work to existing environment.

*Section 3.* The Board shall act upon the application at its next regular meeting, unless the application is made less than seven (7) days before a regular meeting, in which case, the application may be held over until the next regular meeting. The Board may postpone action on an application to a date agreed on between itself and the applicant.

*Section 4.* The decisions of the Board shall be based on the following general criteria. It is not the intention of this Ordinance to limit the creativity of planners, architects, landscape architects, and other designers in experimenting, exploring, and expressing new ideas. Proposed new construction or alteration should express its own time and solve its own problems while maintaining a harmony of materials, proportion, and rhythm. Construction or alteration should be in harmony with,

but need not be in the style of, the neighboring historic structures.

Each of the established Historic Districts and Architectural Review Areas has its own distinctive architectural and cultural heritage, which has given to each an individuality of scale, mass, proportion, and streetscape. Accordingly, review for compatibility of new construction and for the restoration or preservation of individual buildings and structures in each District or Area requires consideration of the separate neighborhood characteristics. The Board shall have available for applicants documentation, including historical and current photographs, describing the neighborhood character, the architectural forms, and construction material of each District. New construction shall be compatible with the buildings and open spaces to which it is visually related through consideration of the following factors:

- 1) Height;
- 2) Proportion of building facades and the openings within the facades;
- 3) Rhythm of solids to voids, entrance and/or porch projections and of building placement on the lots;
- 4) Relationship of materials, texture, and color;
- 5) Roof shapes and forms;
- 6) Scale, size, and mass;
- 7) Directional expression of facades whether horizontal, vertical, or nondirectional;

Grounds for disapproving an application for appropriateness include, among other things:

- 1) arresting and spectacular effects;
- 2) violent contrasts of materials or colors;
- 3) a multiplicity or incongruity of details resulting in a restless and disturbing appearance;
- 4) the absence of unity and coherence with the dignity and character of the present structure in the case of repair, remodeling, or enlargement of an existing building;
- 5) the absence of unity and coherence with the prevailing character of the neighborhood in the case of a new building;



- 6) design that is obviously incongruous with the historical aspects of the surroundings and the goals of this ordinance.

*Section 5.* The Board shall prepare or cause to be prepared guidelines and philosophy for the preservation, restoration, or alteration of existing registered structures, and for the development and integration of new construction into each of the Historic Districts and Architectural Review Areas.

## **ARTICLE VI—MINOR REPAIRS, EMERGENCY REPAIRS AND MAINTENANCE**

*Section 1.* Minor repairs and routine building maintenance, including replacement of any parts of a registered building or structure, where the purpose and effect of such work or replacement is to correct any deterioration or decay of or damage to such building or structure and to restore same, as nearly as practicable, to its condition prior to the occurrence of such deterioration, decay or damage can be permitted upon application to and approved by the Building Inspector, who shall report all such applications and his actions pertaining thereto at the next meeting of the Board.

## **ARTICLE VII—DEMOLITION**

*Section 1.* Upon receiving an application involving the demolition or partial demolition of a building or structure listed on the official Register of Cultural Properties, the Board shall within thirty (30) days after receipt of the application, either approve the application or find that the preservation and protection of historic places and the public interest will best be served by postponing the demolition for a designated period, which shall not exceed one hundred and eighty (180) days for *Contributory* buildings or structures and three hundred sixty-five (365— days for buildings or structures rated *Exceptional* or *Notable*, from the date of receipt of the application, and shall notify the applicant of the postponement. The Board shall have the power to grant relief from any or all city-imposed property taxes levied upon the property for the extent of postponement.

*Section 2.* Notice shall be posted on the premises of the building or structure proposed for demolition in a location clearly visible from the street. In addition, notice shall be published in a newspaper of general local circulation at least three times prior to demolition, the final notice of which shall be not less than fifteen (15) days prior to the date of the permit, and the first notice of which shall be published not more than fifteen (15) days after the application for a permit to demolish is filed. The purpose of this section is to further the purposes of this Ordinance by preserving historic buildings that are important to the education, culture, traditions, and the economic value of the city, and to afford the city, interested persons, historical societies, or organizations the opportunity to acquire or to arrange for the preservation of such buildings.

*Section 3.* In the event that a demolition permit is granted for a registered building, structure, or site, the owner thereof shall be required to prepare measured drawings of the building, structure, or site in accordance with the standards set by the Historic American Buildings Survey. A copy of these standards shall be kept in the office of the Building Inspector.

## **ARTICLE VIII—DEMOLITION BY NEGLECT**

*Section 1.* In the event the Board determines that a building or landmark is being “demolished by neglect,” they shall notify the property owner of this preliminary finding, stating the reasons therefore, and shall give the property owner thirty (30) days from the date of notice in which to commence work rectifying the specifics provided by the Board. Such notice shall be accomplished in the following manner:

- 1) by certified mailing to the last known address of the property owner
- 2) in the event the procedure outlined in 1) above is not successful, then such notice shall be attached to the building or landmark

Upon the owner’s failure to commence work, the Board shall notify the owner in the manner provided above to appear at the next regular meeting of the Board at which time the owner shall have the right to present any rebuttal thereto. If, thereaf-

ter, the Board shall determine that the building is being “demolished by neglect” and no efforts are made to preserve it, the city may bring charges against the owner for the violation of this ordinance. The city may cause such property to be repaired at its expense at such times as funds are appropriated; and in which event the City may file an affidavit to this effect in the City Treasurer’s Office which said notice shall constitute a lien and privilege against the property.

## **ARTICLE IX—SIGNS**

*Section 1.* The style, scale, materials, and location of outdoor advertising signs and bill posters within Historical Districts and Architectural Review Areas shall be under the control of the Board.

*Section 2.* Signs, other than existing signs recognized by the Board as of historical importance to the districts, not permitted in the Historic Districts include the following:

- 1) Billboards or signs which advertise products or services not available at the same premises with the sign.
- 2) Signs mounted on the roofs of buildings or structures.

*Section 3.* Any sign displayed, which no longer advertises a bona fide business conducted upon the premises, shall upon notification by the Board be taken down or removed within five (5) days after such notification, and failure to comply on the part of the owner, occupant, agent, or person having the beneficial use of any building or premises upon which such sign may be found shall subject such person to the penalty provided in Article XIV.

*Section 4.* No permit shall be required under this Ordinance for temporary sale or lease signs, temporary signs of persons and firms connected with work on buildings under actual construction or alteration. However, no such sign shall exceed four square feet in size, nor shall there be more than one such sign for each of the above stated conditions on each affected site.

## **ARTICLE X—MOVING OR RELOCATION**

*Section 1.* No building or structure listed on the Register or located within a Historic District or Architectural Review Area

shall be moved or relocated unless the same is approved by the Board.

## **ARTICLE XI—HISTORIC DISTRICTS**

*Section 1.* San Miguel Historic District.

*Section 2.* Kittrel Park/Manzanares Avenue Historic District.

*Section 3.* Church/McCutcheon Historic District.

*Section 4.* East Abeytia Avenue Historic District.

*Section 5.* Chihuahua Historic District.

## **ARTICLE XII—HEARINGS**

*Section 1.* The Board shall act upon the application at its next regular meeting, unless the application is made less than seven (7) days before a regular meeting, in which case the question may be held over until the next following meeting. The Board may postpone action to a date agreed on between it and the applicant.

## **ARTICLE XIII—APPEALS**

*Section 1.* Any person aggrieved by a decision of the Board may appeal for reconsideration by the Board within five (5) days following the decision of the Board. Such a petition must state the grounds upon which the aggrieved person believes the Board to have erred in its findings.

*Section 2.* Any person aggrieved by a decision of the Board, or any officer, department, board, or bureau of the City affected by such decision may appeal the decision to the City Council by filing a petition setting forth the alleged error in the decision. Such petition must be filed within thirty (30) days after the decision is recorded by the town clerk. The filing of a petition of appeal shall stay all proceedings in furtherance of the action appealed unless the Board certifies that by reason or facts stated in the certificate, a stay would cause imminent peril of life or property. The City Council may affirm or reverse the decision

of the Board, or it may modify the decision, subject to appropriate conditions and safeguards in cases where, owing to special circumstances, enforcement of the decision will result in unnecessary hardship, provided such modification shall not be contrary to the public interest but shall observe the spirit of this Ordinance and do substantial justice.

#### **ARTICLE XIV—PENALTIES**

*Section 1.* Any person who violates any provision of this Ordinance shall be guilty of a misdemeanor and shall be punished by a fine of not more than one thousand dollars or by imprisonment for not more than ninety (90) days or by both such fine and imprisonment.

#### **ARTICLE XV—SEVERABILITY**

*Section 1.* If any part or application of the Ordinance is held invalid, the remainder, or its application to other situations shall not be affected.

# *Appendix C*

## New Mexico State Register of Cultural Properties Form A's

Contained here are two typical property documentations as required by the State Register of Cultural Properties Review Committee. Their preparation utilizes research from county records, the Socorro County Historical Society, interviews, public libraries, University of New Mexico Library, the Museum of New Mexico Photo Archives, and the State Records Center and Archives.

Documentation for all other properties in the survey have previously been submitted and are available in the original report.

### **APPLICATIONS TO THE STATE REGISTER FOR SOCORRO, NEW MEXICO**

#### **Brief Introduction**

In Socorro the occurrence of the Boom Period in the 1880s and 1890s brought not only Territorial style details but a variety of middle and late Victorian ornamentations to the calm and simple adobe architecture of the prerailroad times. No doubt the ease of rail transport and the availability of pattern books allowed for the introduction of not only cast iron Corinthian columns but prefabricated wood and metal cornices, facade details, varieties of brackets—carved, scrolled, or simply pierced—

the addition of bay windows to early nineteenth century adobe dwellings, and even screen doors with spindles turned in the Eastlake style.

The essential character of Socorro's historic architecture revolves around this phenomenon of timing. Close examination reveals a continuity of style found in certain details throughout the city. *Emborregado* plastering, the similarity of basic plans, continuity of color schemes, the use of columned porches, circular louvered vents, and the multitude of similar dormer windows constructed at a variety of scales, all these provide a style that, while not unique to Socorro, is distinctive of Socorro.

Brick construction was used extensively in Socorro, particularly in the finest residential area during the Boom Period in the late 1880s and 1890s, the north side of McCutcheon Avenue and Church Avenue. A grandiose Second Empire style courthouse was built of brick, as was the elaborate Queen Anne Casa de Flecha. The Bursum House, built of brick, was even at a former time duplicated in part or in whole in various locations in the city. And although significant masonry structures still exist, including brick buildings and structures of unusual interlocking cement block cast to resemble stone, adobe provides the major supporting role for a cast of architectural characters. In Socorro we have a Queen Anne facade over adobe walls, California Mission Revival facades over adobe walls, Italianate Commercial brick facades over adobe, Eastlake detailing over adobe, and Territorial facades in combination with other elements over adobe walls.

So, in considering this surprising abundance, we hope that you will enjoy the beginnings of this stream of documents on the historic buildings of Socorro as much as we have enjoyed compiling them.

Conron and Lent, Architects  
Santa Fe, New Mexico

December 9, 1977

## **SUBMISSIONS FOR A HISTORIC DISTRICT, SOCORRO, NEW MEXICO**

### **Part I**

1. Brown House
2. 216 Abeytia Avenue, East
3. 212–214 Abeytia Avenue, East
4. Garcia Opera House\*
5. Juan José Baca House\*
6. Anastacio Sedillo House
7. Garcia House\*
8. Zingerle House
9. 300 California Street, South
10. 400 California Street, South
11. 300–306 Center Street
12. Herrick House\*
13. Chambon House\*
14. Bursum House\*
15. Crown Mill\*
16. 303 Eaton Avenue
17. Church of the Epiphany
18. 249 Fisher Avenue
19. Park Hotel (Remains)
20. Eaton House\*
21. 211 Grant Avenue
22. 101 Manzanares Avenue, East
23. 102 Manzanares Avenue, East
24. Knights of Pythias Hall
25. 110 Manzanares Avenue, East
26. Price/Loewenstein Mercantile
27. Torres Block
28. Abeytia Block\*
29. Fortune Property
30. 202 San Miguel Street
31. 407 California Street, North
32. 110 Sixth Street, North
33. 108 Manzanares Avenue, East



## Part II

34. Alvarez/Briggs House
35. 605 Nicholas Avenue
36. 609 Nicholas Avenue
37. 611 Nicholas Avenue
38. 613 Nicholas Avenue
39. The Capitol Saloon
40. Fitch Building
41. Crabtree Building
42. Stapleton Brothers Mercantile
43. 217 Fisher Avenue
44. Kittrel Park\*
45. Edward S. Stapleton, Sr. House
46. Vivian Stapleton House
47. Bourguignon House
48. Delfine Zimmerly House
49. Lupe Torres House
50. Jacobo Sedillo House
51. A. B. Baca House\*
52. 304 Garfield Avenue
53. Church of San Miguel\*
54. 601 Park Street
55. 405 Park Street
56. 315 McCutcheon Avenue
57. 201 Sixth Street
58. Capt. Cooney House
59. Fitch House
60. Eaton/Darr House
61. Cortesy House
62. Abeytia y Armijo House  
(La Casa de Fleche\*)
63. 209 San Miguel Street
64. El Torreon
65. 301–303 Park Street
66. Loewenstein/Torres House
67. A. C. Torres House
68. Val Verde Hotel\*
69. Santa Fe Depot
70. Illinois Brewery\*

\*Property previously entered on State Register.

APPLICATION FOR REGISTRATION  
NEW MEXICO STATE REGISTER OF  
CULTURAL PROPERTIES  
STATE PLANNING OFFICE, SANTA FE

*Property Name:* Knights of Pythias Hall

*Other Name(s) for Property:* 106– 106½ Manzanares Ave., East

*Nature of Property:* (check one or more as appropriate)

☒ District

☒ Building(s)

*Location of Property:*

County: Socorro

Municipality: Socorro

Historic District: \_\_\_\_\_

Address or Rural Location: 106– 106½ Manzanares Ave. E.  
Socorro, New Mexico 87801

*Present Use:* (check one or more as appropriate)

☐ Agricultural

☐ Government

☐ Park

☒ Commercial

☐ Grazing

☐ Private Residence

☐ Educational

☐ Industrial

☐ Religious

☐ Entertainment

☐ Military

☐ Scientific

☐ Transportation

*Present Condition of Property:*

Check one:

☐ Excellent

☐ Deteriorated

Check one:

☒ Good

☐ Ruins

☐ Altered

☐ Fair

☐ Unexposed

☒ Unaltered

Check one if appropriate:

☐ Moved

☒ Original Location

*Ownership:*

Owner of Property: (check one or more as appropriate)

☒ Private

☐ County

☐ Federal

☐ Municipal

☐ State

☐ Multiple

Name \_\_\_\_\_

Address \_\_\_\_\_

## Occupant, Tenant or Manager:

Name \_\_\_\_\_

Address \_\_\_\_\_

*Accessibility:*☐ Open to public ☒ Not open to public

## Funded: Project—Source:

Name \_\_\_\_\_

Address \_\_\_\_\_

*Has Property been:*A. Listed in a municipal or other register or otherwise designated as worthy of perservation ☐ Yes ☒ NoB. Recorded in the Historic American Building Survey  
☐ Yes ☒ NoC. Recorded in the Historic American Engineering Record  
☐ Yes ☒ No

Describe: \_\_\_\_\_

*Thematic Classification:* (check one or more as appropriate)☐ Original Inhabitants ☐ Exploration and Settlement☐ Westward Expansion ☐ Political and Military☒ Commerce and Trade ☐ Ranching and Agriculture☐ Lumbering and Mining ☐ Science and Engineering☒ Architecture ☐ Religion, Education and☐ Collections ☐ Culture*Present and Original Physical Appearance:*

Built between 1881 and 1886, 106–106½ Manzanares Avenue E. had a metal cornice noted by the Sanborn Fire Insurance map. The property had a furniture store on the first floor with the second floor (106½) used as a hall. By 1898 the first floor contained a barbershop in front and a banquet hall in the rear, with the second floor used as the Knights of Pythias Hall. By 1913, the first floor was a telephone company office. By 1930, the first floor was occupied by a store, and the Knights of Pythias still held meetings on the second floor.<sup>1</sup>

This two-story, brick structure largely retains its original appearance. The facade, constructed in the late commercial, Italianate style, has cast Corinthian columns and pilasters on the first story. These columns are marked on their bases by the

casting, "Union Stove and Machine Works, Leavenworth, Kansas, 1883."<sup>2</sup>

*Why Property is Important:* List documentary sources, etc. (Use continuation sheet if necessary)

A visually strong, metal cornice separates the first and second floor, and on the second story are windows with hood moldings of pressed metal . . . A bold bracketed cornice of the same material crowns the facade, which is the only example of this magnitude in Socorro.

Photographic documentation indicates that this building was topped with an elaborate, pointed parapet, no longer present. [See Figures 7, 11] The front facade is painted white; the pressed metal Italianate details, the window trim and sills are painted a rust brown.

The first floor currently houses a beauty parlor, entered by a recently installed door. Also altered on the first floor are the windows, which could be restored to their original condition. The interior hallway entered by a separate door immediately east of the beauty parlor, leads to the rear of the first floor. The east wall of this hallway has approximately three-foot high, narrow tongue-and-groove wainscoting surmounted by a floral, plaster molding running the length of the hallway. Above the molding is an elaborate and unusual pattern of pressed tin continuing from the top of the molding to the ceiling. The ceiling of the entryway is pressed tin. The door to the west, next to this hallway, leads to the second floor and has the old number 116 above it. Original Victorian decoration indicates this may be an original door.

An unusual, exterior lighting fixture, composed of curved metal tubing, exists over this old door; it may have once been used with gas and now is wired for electricity.

The entire facade facing west is a massive windowless brick wall. As the building recedes through the lot, the parapet wall is stepped down. The brick capping at the top of the wall appears to have been recently repaired. There is evidence of three chimneys, one of which has been repaired and has some ornamentation of protruding brick toward its top. Also evident along this western wall are metal strappings used as structural ties. The painting on the bricks toward the front of the west wall in-

dicates Knights of Pythias Hall, still quite visible. Beneath that lettering is a large, painted Owl Cigar sign, shown to exist on both sides of the building in historic photographs, and below the Owl Cigar sign is painted J. B. Barbershop. An exterior drain pipe has also been attached to the building along the west wall.

A one-story, cinderblock room has been added to the rear of the building, and its roof is also stepped down. Above this addition are three arched windows, presently boarded up. Photographic documentation shows the original rear facade. The backyard is now used for storage.

The Knights of Pythias Hall sits opposite the former Price Mercantile building, now Loma Theater; to the west is a vacant lot where a nineteenth century, two-story wood building formerly was located. To the east, 108 Manzanares Avenue E. appears to share a party wall with the Knights of Pythias Hall.

The prime remaining example in Socorro of the late Italianate commercial style, with its outstanding metal cornice, window hood moldings, and cast Corinthian columns, this property retains its architectural integrity. Photographic documentation would even allow the restoration of its missing parapet. Situated in the historic core leading west to the Plaza, this building could be the central jewel in its setting of nineteenth century neighbors and a significant element in the architectural history of Socorro.

<sup>1</sup>Sanborn Fire Insurance Maps.

<sup>2</sup>Information from rubbings taken at site, September 1977.

APPLICATION FOR REGISTRATION  
NEW MEXICO STATE REGISTER  
OF CULTURAL PROPERTIES  
STATE PLANNING OFFICE, SANTA FE

*Property Name:* Zingerle House

*Other Name(s) for Property:* 215 Bernard

---

*Nature of Property:* (check one or more as appropriate)

☒ District

☒ Building(s)

*Location of Property:*

County: Socorro

Municipality: Socorro

Historic District: \_\_\_\_\_

Address or Rural Location: 215 Bernard  
Socorro, New Mexico 87801*Present Use:* (check one or more as appropriate)

<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Park
<input type="checkbox"/> Commercial	<input type="checkbox"/> Grazing	<input checked="" type="checkbox"/> Private Residence (vacant)
<input type="checkbox"/> Educational	<input type="checkbox"/> Industrial	<input type="checkbox"/> Religious
<input type="checkbox"/> Entertainment	<input type="checkbox"/> Military	<input type="checkbox"/> Scientific
		<input type="checkbox"/> Transportation

*Present Condition of Property:*

Check one:

<input type="checkbox"/> Excellent	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Altered
<input type="checkbox"/> Good	<input type="checkbox"/> Ruins	<input checked="" type="checkbox"/> Unaltered
<input checked="" type="checkbox"/> Fair	<input type="checkbox"/> Unexposed	

Check one if appropriate:

☐ Moved  
☒ Original Location
*Ownership:*

Owner of Property: (check one or more as appropriate)

<input checked="" type="checkbox"/> Private	<input type="checkbox"/> County	<input type="checkbox"/> Federal
<input type="checkbox"/> Municipal	<input type="checkbox"/> State	<input type="checkbox"/> Multiple

Name \_\_\_\_\_

Address \_\_\_\_\_

Occupant, Tenant or Manager:

Name \_\_\_\_\_

Address \_\_\_\_\_

*Accessibility:*
☐ Open to public
                         
 ☒ Not open to public

Funded Project—Source:

Name \_\_\_\_\_

Address \_\_\_\_\_

*Has Property been:*

- A. Listed in a municipal or other register or otherwise designated as worthy of preservation ☐ Yes ☒ No
- B. Recorded in the Historic American Building Survey  
☐ Yes ☒ No

## C. Recorded in the Historic American Engineering Record

\_\_\_ Yes ☒ No

Describe: \_\_\_\_\_

*Other Inventories:*

Name of Institution \_\_\_\_\_

Institution Number or designation \_\_\_\_\_

*Significant Period(s):*

Dates \_\_\_\_\_

*Thematic Classification:* (check one or more as appropriate)

- |  |   |
|--|---|
| <input type="checkbox"/> Original Inhabitants    | <input type="checkbox"/> Exploration and Settlement |
| <input type="checkbox"/> Westward Expansion      | <input type="checkbox"/> Political and Military     |
| <input type="checkbox"/> Commerce and Trade      | <input type="checkbox"/> Ranching and Agriculture   |
| <input type="checkbox"/> Lumbering and Mining    | <input type="checkbox"/> Science and Engineering    |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Religion, Education and    |
| <input type="checkbox"/> Collections             | Culture   |

*Present and Original Physical Appearance:*

The Zingerle house was built in 1871 by Manuel Abeyta, a Socorro businessman whose family was one of the first to settle in Socorro.<sup>1</sup> This one- and one-half story gabled roof adobe house had brick facing added to its north and east sides possibly in the 1880s and 1890s, or later. On the north and south sides of the structure are distinctive porches; on the south is an unusual balcony covered by a roof that is pitched and gabled facing east and sloping facing west [see Figures 2, 4].

By 1898, according to the Sanborn Fire Insurance maps, a wood cornice was intact along Baca St. as was the porch along the Mt. Carmel St. facade. Between 1902 and 1913, the internal structure of the rooms was rearranged, making larger and fewer rooms. By 1913 a "br. Facing" is confirmed along the north facade and the balcony along the south wall was added. By 1930 there was no evidence of the wood cornice along Bernard St.<sup>2</sup>

The facade along Mt. Carmel St. is currently intact: It appears that the bricks have been painted red and their mortar painted white. There are two handsome doors, both with pairs of arched panels, elaborately molded, set into them at their tops. On each side of these doors are large arched windows; the doors similarly have arches above their transoms. The molding

of the sash around the windows is very similar to that seen at the Garcia Opera House in Socorro. The porch along the Mt. Carmel St. facade is basically intact; its chamfered columns have screen tacked between them at present. Halfway up the porch is a narrow tongue-and-groove wood wall. The porch floor is made of wider tongue-and-groove boards, and beneath the porch there appears to be a crawl space.

There is a centrally located chimney, in need of repair, along the ridge line of the roof facing Mt. Carmel St. The roof also needs attention; most recently it has been covered with asphalt sheeting.

The facade along Bernard St. has not been painted and the bricks have a very soft red color. There are three arched windows along this facade, and they, too, have the large sash molding previously mentioned. This sash has been painted a light blue or green. Beneath the intersecting gable of the roof opening onto Bernard St. is a rectangular ventilator currently without shutters, louvers, or glass. The roof here has also been covered with asphalt sheeting.

The southern facade with its unusual balcony, mimicking perhaps the balcony of the Juan José Baca House, has part of its brick facade painted red and white. The first floor porch has columns with molding above the plinths. A narrow tongue-and-groove floor rests above the shallow foundation along this southern exposure. The screen door has delicate, Eastlake-style turned spindles as well as scrolled corner brackets. Tongue-and-groove wainscotting extends up a height of three feet. Above that the wall has been stuccoed over its adobe bricks and painted a variety of colors which become visible as the paint peels away. The initial color is buff, followed by a pink, a blue and finally a light green.

The second floor, beneath the intersecting gables and on both sides of the second floor door entry, has its bricks also painted a dark red, its grout painted white. The balcony and its picket fence are in poor condition and in need of repair. Further documentation indicates a stairway led to this balcony.<sup>3</sup>

Mr. Anastacio Sedillo, a neighbor, says that originally this house had a well inside so if the residents were attacked by Indians their water supply would not be cut off.

The unusual features of the southern balcony alone make



this structure worthy of preservation, not to mention the bold scale of its handsome arched windows, its brick facing, and its location in this earliest of historic neighborhoods in Socorro. Presently, in need of repair, the Zingerle House could become a centerpiece of the District, its use, public, private or both. Proper restoration could avoid misguided improvements, such as the stuccoing with cement of the foundation along Bernard St.

<sup>1</sup>*Socorro County Historical Society, Publications in History*, Paige W. Christiansen, general editor, 1967. p. 7. Vol. III (continued p. 4)

<sup>2</sup>Sanborn Fire Insurance maps.

<sup>3</sup>*Spanish Times and Boom Times: Towards an Architectural History of Socorro, New Mexico* by Charles L. Nieman, ed. by J. D. McKee and Spencer Wilson. Socorro County Historical Society, v. 6 pp. 64–65:

The Zingerle house is of special import because of the unusual stairway on the south side of the home. The house was built of adobe in 1871 by Manuel Abeyta. Brick facing was added to the north and east sides. The stairway led to a small balcony which echoes the one on the Juan José Baca Store. Half of the stairway was on the west, with the remaining half on the south.

Around 1900 the stairway was removed, probably for safety. The only part remaining today is the enclosure for the south or upper part of the stairway and the balcony. The balcony has a small pitched roof with two square columns supporting it. Between the columns, on the floor of the balcony, is a small guarding fence, which is made of small pickets.

# *Appendix D*

## Criteria for Evaluating Architectural Changes in Registered Historic Sites

Excerpted from Attachment III, August 27, 1976, of the New Mexico *Cultural Properties Review Committee Annual Report 1977*.

In evaluating the effects of changes upon the architectural integrity of a building, it is necessary to recognize the unusual technological characteristics of the architecture that is most indigenous to New Mexico, including all of the periods of architectural history.

Before contact with the rest of the country largely obliterated regional distinctions, the Pueblo Indian and Spanish cultures produced buildings that were peculiarly susceptible to change. Change is an essential characteristic of adobe, terron, or even stone set in earth mortar. Earth walls and roofs require such continuous repair and are so responsive to any wish or need to change that they can be described as being perpetually under construction. After new and changing fashions were introduced through contact with the rest of the United States, and new tools and materials from the same source made it possible to adhere to these fashions, the adobe buildings of New Mexico can also be described as being in a continuous process of being designed.

The total context of many New Mexico buildings includes not only a specific culture but also cultural continuity and development over centuries. The building technology reflected is not

static but is continuously evolving into greater complexity. Without loss of architectural integrity, a building may show not only its Spanish colonial origin, but also the evidence of a succession of later fashions, technologies, and even functional requirements. The Greek Revival is followed by Neo-gothic, late Victorian, and even California Mission aspirations; glass becomes available for windows, milled lumber for floors, fired brick for parapet copings, and corrugated iron for pitched roofs; the nave of a church is required to seat more people, or the chancel must adapt to liturgical developments. If architectural integrity is diminished by this evolution, it is often more than compensated for by enrichment of architectural character.

Antiquity, as such, is not indicative of the cultural value of a building. Generally, however, the older a building is the more rare it is. Certainly the age of a building enables the Committee to judge with greater accuracy the degree to which a building is representative of the culture and the time which produced it; but older is not necessarily better. Efforts to take a building back to an earlier but inadequately known condition can do as much damage to a building's architectural integrity as any other unsympathetic remodeling. Not only is the new work falsely old in character, but the rich accretions which the building has endured since its original construction are usually lost.

During the past three decades, the occurrence of significant breaks in cultural continuity and the proliferation of architectural influences and technological capabilities have caused the results of changes made to historic sites to become less predictable. Much greater deliberation and skill are required to design architectural elements which express our own time and which are yet harmonious with the older structures to which they are appended. Any new construction, other than routine repair and maintenance, is now so apt to decrease the site's architectural integrity that ideally it should be avoided. Yet the preservation of most historic buildings is contingent upon some sort of new work—from minimal repair and stabilization, as much restoration as the present use of the site suggests and the historical date permits, to extensive rehabilitation or adaption to a new use.

Before any change greater than routine repair is made to a registered historic site, the owner who is interested in maintaining register status should submit a description of the proposed change to the Cultural Properties Review Committee. The submittal should include adequate photographs of existing conditions and drawings of the proposed changes, along with copies of all existing documentation. It is the function and the wish of this Committee not merely to approve or disapprove, but to offer guidelines and suggest alternatives.

Accomplished changes should be thoroughly documented. Before- and after- photographs of the work, and drawings if any were used, should be sent to the State Records Center and to the Cultural Properties Review Committee. Where the public has access to the site and where it is possible to do so, this explanatory material should be displayed within the building.

Explanations of extensive restoration or reconstruction should be built into the new work wherever possible. Without any loss of architectural unity, slightly differing colors of mortar, textures of plaster, and finishes of wood, can be used to make new work clearly visible to the interested observer.

Completely new construction for which neither documentation nor precedent exists should be expressive of its own time. Such building, whether it be a discreet expansion of the historic building or a separate but closely related structure, should be harmonious with the existing building, but should avoid literal reproduction of specific architectural details. Compatibility of mass, height, color, texture, size and rhythm of openings, and so forth, can be far more complementary to a historic building than a lavish copying of details and a consequent confusion of the genuine and the reproduced.

Total reconstruction or relocation should not be attempted except when, in the view of the Cultural Properties Review Committee, such undesirable procedures are the only means of preserving some of the values of extremely rare sites.

# Appendix E

## Guidelines for Rehabilitating Old Buildings

Reproduced from *Guidelines for Rehabilitating Old Buildings: Principles to Consider When Planning Rehabilitation . . .* (Washington, D.C.: U.S. Dept. of Housing and Urban Development, January 1977)

### II. CHECKLIST FOR THE APPLICATION OF THE GUIDELINES

#### Consider

#### Avoid

##### *The Environment*

In new construction, retaining distinctive features of the neighborhood's existing architecture, such as the distinguishing size, scale, mass, color, materials, and details, including roofs, porches and stairways, that give a neighborhood its special character.

Using new plant materials, fencing, walkways, and street lights, signs, and benches that are compatible with the character of the neighborhood in size, scale, material, and color.

Introducing new construction into neighborhoods that is incompatible with the character of the district's architecture because of obvious differences in size, scale, color and detailing.

Introducing signs, street lighting, street furniture, new plant materials, fencing, walkways and paving materials which are out of scale or inappropriate to the neighborhood.

**Consider**

Retaining existing landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs that have traditionally linked buildings to their environment.

*Existing Buildings: Lot*

Inspecting the lot carefully to locate and identify plants, trees, fencing, walkways, outbuildings and other elements that might be an important part of the property's history and development.

Retaining plants, trees, fencing, walkways, and street lights, signs, and benches that reflect the property's history and development.

Basing decisions for new work on actual knowledge of the past appearance of the property found in photographs, drawings, newspapers, and tax records. If changes are made they should be carefully evaluated in light of the past appearance of the site.

**Avoid**

Destroying the relationship of buildings and their environment by widening existing streets, changing paving material, or by introducing poorly designed and inappropriately located new streets and parking lots or introducing new construction incompatible with the character of the neighborhood.

Making changes to the appearance of the site by removing old plants, trees, fencing, walkways, and street lights, signs, and benches before evaluating their importance in the property's history and development.

Giving the site an appearance it never had.

**Consider****Avoid***Existing Buildings: Exterior Features*

*Masonry Buildings*—Retaining original masonry and mortar, whenever possible, without the application of any surface treatment.

Applying waterproof or water repellent coatings or other treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive, and can accelerate deterioration of the masonry.

*Roofs*—Preserving the original roof shape.

Changing the original roof shape or adding features inappropriate to the essential character of the roof, such as oversized dormer windows or picture windows.

Retaining the original roofing material, whenever possible.

Applying new roofing material that is inappropriate to the style and period of the building and neighborhood.

Replacing deteriorated roof coverings with new material that matches the old in composition, size, shape, color, and texture.

Replacing deteriorated roof coverings with new materials which differ to such an extent from the old in composition, size, shape, color, and texture that the appearance of the building is altered.

Preserving or replacing, where necessary, all architectural features which give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting, and weather vanes.

Stripping the roof of architectural features important to its character.

**Consider**

Placing television antennae and mechanical equipment, such as air conditioners, in an inconspicuous location.

*Windows and Doors*—Retaining existing window and door openings including window sash; glass, lintels, sills, architraves, shutters, doors, pediments, hoods, steps, and all hardware.

Respecting the stylistic period or periods a building represents. If replacement of window sash or doors is necessary, the replacement should duplicate the material, design, and the hardware of the older window sash or door.

*Porches and Steps*—Retaining porches and steps which are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.

**Avoid**

Placing television antennae and mechanical equipment, such as air conditioners, where they can be seen from the street.

Introducing new window and door openings into the principal elevations, or enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes.

Altering the size of window panes or sash. Such changes destroy the scale and proportion of the building.

Discarding original doors and door hardware when they can be repaired and reused in place.

Inappropriate new window or door features such as aluminum storm and screen window combinations that require the removal of original windows and doors or the installation of plastic or metal strip awnings or fake shutters that disturb the character and appearance of the building.

Removing or altering porches and steps which are appropriate to the building and its development and the style it represents.



**Consider**

Repairing or replacing, where necessary, deteriorated architectural features of wood, iron, cast iron, terra-cotta, tile, and brick.

Duplicating old mortar in composition, color, and textures.

Duplicating old mortar in joint size, method of application, and joint profile.

Repairing stucco with a stucco mixture duplicating the original as closely as possible in appearance and texture.

Cleaning masonry only when necessary to halt deterioration and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes.

**Avoid**

Stripping porches and steps of original material and architectural features, such as hand rails, balusters, columns, brackets, and roof decoration of wood, iron, cast iron, terra-cotta, tile, and brick.

Repointing with mortar of high Portland cement content which can create a bond that is often stronger than the building material. This can cause deterioration as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Repointing with mortar joints of a differing size or joint profile, texture, or color.

Sandblasting brick or stone surfaces; this method of cleaning erodes the surface of the material and accelerates deterioration.

Using chemical cleaning products which could have an adverse chemical reaction with the masonry materials, that is, acid on limestone or marble.

**Consider**

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Replacing missing architectural features, such as cornices, brackets, railings, and shutters.

Retaining the original or early color and texture of masonry surfaces, wherever possible. Brick or stone surfaces may have been painted or white-washed for practical and aesthetic reasons.

*Frame Buildings*—Retaining original material, whenever possible.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

**Avoid**

Applying new material which is inappropriate or was unavailable when the building was constructed, such as artificial brick siding, artificial cast stone, or brick veneer.

Removing architectural features, such as cornices, brackets, railings, shutters, window architraves, and doorway pediments. These are usually an essential part of a building's character and appearance.

Indiscriminate removal of paint from masonry surfaces. This may be historically incorrect and may also subject the building to harmful damage.

Removing architectural features such as siding, cornices, brackets, window architraves, and doorway pediments. These are, in most cases, an essential part of a building's character and appearance.

Resurfacing frame buildings with new material which is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, plastic or aluminum siding. Such material also can contribute to the deterioration

**Consider**

Designing new work to be compatible in materials, size, scale, color, and texture with the earlier building and the neighborhood.

Using contemporary designs compatible with the character and mood of the building or the neighborhood.

**Avoid**

of the structure from moisture and insect attack.

Designing new work that is incompatible with the earlier building and the neighborhood in materials, size, scale, and texture.

Imitating an earlier style or period of architecture in new construction, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group. Especially avoid imitating an earlier style of architecture in new construction that has a completely contemporary function, such as a drive-in bank or garage.

*Mechanical Services in Existing Buildings: Heating, Electrical, and Plumbing*

Installing necessary building services in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of the building.

Installing the vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities.

Causing unnecessary damage to the plan, materials, and appearance of the building when installing mechanical services.

Installing vertical runs of ducts, pipes, and cables in places where they will be a visual intrusion.

Cutting holes in important architectural features, such as cornices, decorative ceilings, and paneling.

**Consider**

Selecting mechanical systems that best suit the building.

Rewiring early lighting fixtures.

Having exterior electrical and telephone cables installed underground.

*Safety and Code Requirements*

Complying with code requirements in such a manner that the essential character of a building is preserved intact.

Investigating variances for historic properties under local codes.

Installing adequate fire prevention equipment in a manner that does minimal damage to the appearance or fabric of a property.

Providing access for the handicapped without damaging the essential character of a property.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

**Avoid**

Installing “dropped” acoustical ceilings to hide inappropriate mechanical systems. This destroys the proportions and character of the rooms.

Having exterior electrical and telephone cables attached to the principal elevations of the building.

Applying new material which is inappropriate or was unavailable when the building was constructed, such as artificial cast stone, brick veneer, asbestos or asphalt shingles, or plastic or aluminum siding.

**Consider****Avoid**

Enclosing porches and steps in a manner that destroys their intended appearance.

*Existing Buildings: Exterior Finishes*

Discovering and retaining original paint colors, or repainting with colors based on the original to illustrate the distinctive character of the property.

Repainting with colors that are not appropriate to the building and neighborhood.

*Existing Buildings: Interior Features*

Retaining original material, architectural features, and hardware, whenever possible, such as stairs, handrails, balusters, mantelpieces, cornices, chair rails, baseboards, paneling, doors and doorways, wallpaper, lighting fixtures, locks, and door knobs.

Removing original material, architectural features, and hardware, except where essential for safety or efficiency.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Installing new decorative material which is inappropriate or was unavailable when the building was constructed, such as vinyl plastic or imitation wood wall and floor coverings, except in utility areas such as kitchens and bathrooms.

Retaining original plaster, whenever possible.

Destroying original plaster except where necessary for safety and efficiency.

**Consider**

Discovering and retaining original paint colors, wallpapers and other decorative motifs or, where necessary, replacing them with colors, wallpapers or decorative motifs based on the original.

*Existing Buildings: Plan and Function*

Using a building for its intended purposes.

Finding an adaptive use, when necessary, which is compatible with the plan, structure, and appearance of the building.

Retaining the basic plan of a building, whenever possible.

**Avoid**

Altering a building to accommodate an incompatible use requiring extensive alterations to the plan, materials, and appearance of the building.

Altering the basic plan of a building by demolishing principal walls, partitions, and stairways.

*New Construction*

Making new additions and new buildings compatible in scale, building materials, and texture.

Making incompatible new additions or new construction.

# *Appendix F*

## Contacts for Information

1. State Historic Preservation Officer  
P.O. Box 1629  
Santa Fe, New Mexico 87503
2. Urban Reinvestment Task Force  
1120 Nineteenth St., N.W.  
Suite 600  
Washington, D.C. 20036
3. Director  
Southwest/Plains Field Office  
National Trust for Historic Preservation  
210 Colcord Bldg.  
Oklahoma City, OK. 73102
4. Socorro Historical Society, Inc.  
c/o Dr. Spencer Wilson  
New Mexico Institute of Mining and Technology  
Department of Humanities  
Socorro, N.M. 87801

# Notes

## CHAPTER 1

1. U.S. Department of Commerce, Bureau of the Census, "Current Population Reports," series P25, no. 679, April 1977.
2. Ipswich Historic Commission, *Something To Preserve*, (Ipswich, Mass., 1975).

## CHAPTER 2

1. Charles L. Nieman, *Spanish Times and Boom Times: Towards an Architectural History of Socorro, N.M.*, Socorro County Historical Society, Vol. VI, 1972. Dates confirmed by Dr. Myra Ellen Jenkins, State Historian, State Records Center and Archives, Santa Fe, New Mexico, April 7, 1978.
2. E. Boyd, "Form A, Socorro, Old Town Plaza," State Register of Cultural Properties, State Records Center and Archives, Santa Fe, New Mexico.
3. Ibid.
4. Nieman, *Spanish Times*, p. 5.
5. Ibid.
6. Memorandum from Stewart Peckham, Director, Laboratory of Anthropology, State Archeologist, Santa Fe, New Mexico, January 28, 1978.
7. E. Boyd, M. E. Jenkins, "Form A, The Church of San Miguel," State Register of Cultural Properties, State Records Center and Archives.
8. Diana S. Waite, *Nineteenth Century Tin Roofing and Its Use at Hyde Hall*, (State of New York, Div. of Historic Preservation, second ed., 1974), p. 1.
9. Ibid., p. 9.
10. Ibid., p. 23.
11. *New Mexico Architecture*, September-October, 1966, p. 19.
12. Form A, Socorro Plaza (Kittrel Park), State Register of Cultural Properties, State Records Center and Archives. Newspaper advertisement copy, Kittrel Park "Places and Things of Interest . . .," *Defensor-Chieftain* (Socorro), Fall 1977.
13. A plat of the McCutcheon Addition, dated 1882, is in the possession of the Elsie Leehew Estate, Socorro, N.M.
14. J. B. Jackson, *American Space, The Centennial years: 1865-1976*, (New York: W. W. Norton & Co., 1972), p. 193. The Elsie Leehew Estate, Socorro, N.M., has in its possession a copy of the plat of the cemetery plots for the Knights of Pythias in the 1880s.
15. Garcia Opera House, National Register of Historic Places, August 13, 1974, Inventory — Nomination Form, State Records Center and Archives.
16. Ibid., Item 7, "Description."
17. Newspaper Advertisement Copy, Illinois Brewery, "Places and Things of Interest . . .," *Defensor-Chieftain* (Socorro), Fall 1977.



18. Illinois Brewery, National Register of Historic Places, September 2, 1975, Inventory — Nomination Form, State Records Center and Archives.
19. Newspaper advertisement copy, Crown Mill, "Places and Things of Interest . . .," *Defensor-Chieftain* (Socorro), Fall 1977.
20. Nieman, *Spanish Times*, pp. 9–10.
21. *Ibid.*, p. 11.
22. "Form A, Eaton House," State Register of Cultural Properties, State Records Center and Archives. Newspaper advertising copy, Eaton House, "Places and Things of Interest . . .," *Defensor-Chieftain* (Socorro), Fall 1977.
23. "Form A, Crown Mill," State Register of Cultural Properties, State Records Center and Archives.
24. In an interview, Ben Zimmerly, Jr., whose grocery is at 114 Plaza, stated on Oct. 19, 1977 that the buildings were designed by an architect with a German name. It would be interesting to determine if the firm of Trost and Trost designed these buildings.
25. Nieman, *Spanish Times*, p. 12.
26. U.S. Department of Commerce, Bureau of the Census, "Current Population Reports," series P-25, no. 679, April 1977.

## CHAPTER 4

1. Draft Article for Socorro, Article I, Purpose, Section 2.
2. *Berman v. Parker*, 348 US 26 (1945).
3. *New Orleans v. Pergament*, 198 La 852 2So 2d129 (1941).
4. Historic District Act, Sections 14–21–1 through 14–21–5, New Mexico Statutes Annotated, 1953 Compilation.
5. *Ibid.*
6. Cultural Properties Act, laws of 1969, Chapter 223 S.B. no. 173.
7. Article III, Section I, Architectural Review Board, Draft Ordinance.

## CHAPTER 5

1. For a summary of tax issues see the publication of the Advisory Council on Historic Preservation *Report*, 5 no. 45 (Washington, D.C.)
2. Conron and Lent has an extensive file of research information on urban homesteading. See also the report by the National Urban Coalition, *Urban Homesteading: Process and Potential* (Washington, D.C.: National Urban Coalition, 1974).
3. *Preservation News*, November 1977, p. 6.